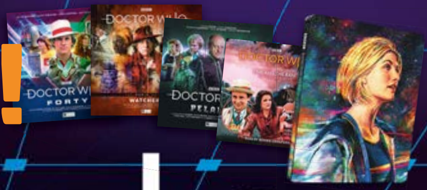
BOB BAKER
K9's best friend

BBC

WIN!



DOCTOR WHO MAGAZINE

The **OFFICIAL MAGAZINE**
of the BBC television series

CHRIS ACHILLÉOS
Tributes to the original Target artist

FRANCES WHITE
From the Trojan Horse to Granny Pig

GAME CHANGER
Inside *The First Adventure*

PLUS
- Ray Holman
- Segun Akinola
- *The Beast Below*

AND MUCH MORE!

PIXEL PERFECT

How digital technology transformed *Doctor Who*

ISSUE 573
FEBRUARY 2022

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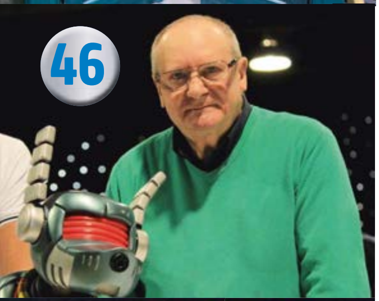

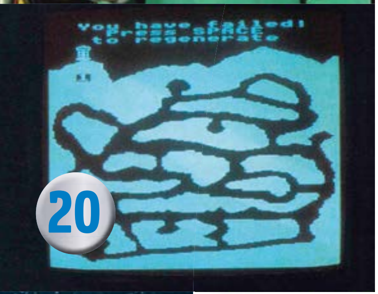

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FORTY

BBC
DOCTOR WHO MAGAZINE

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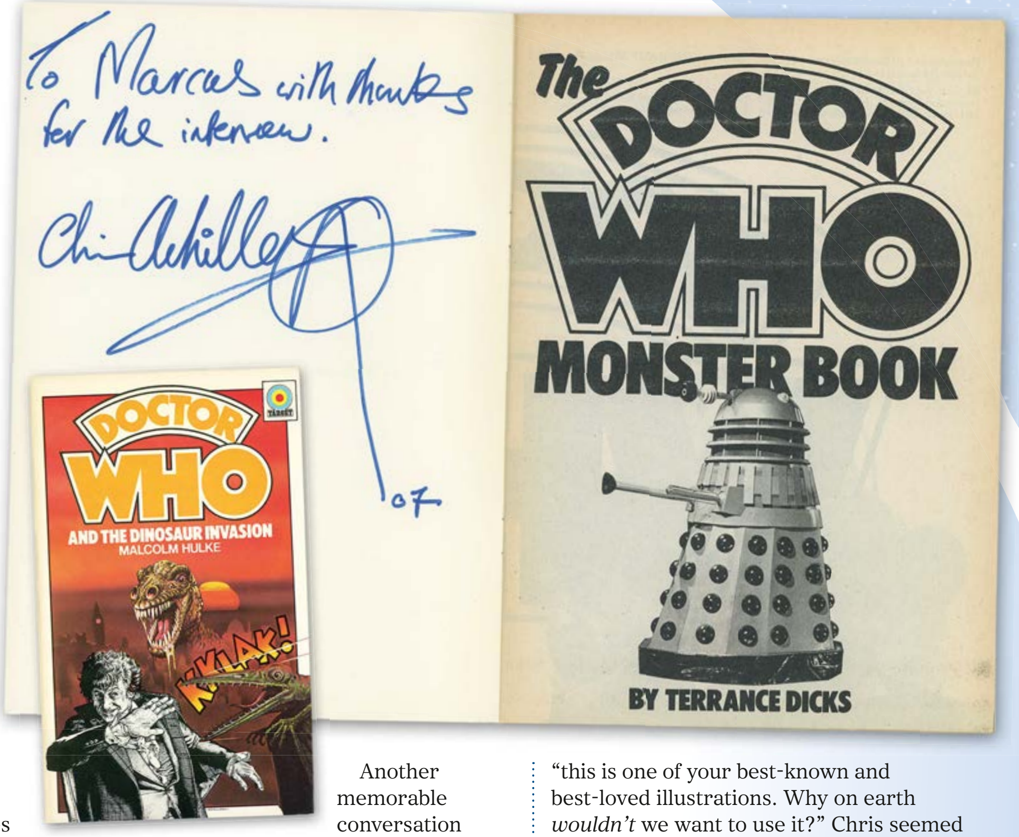
Welcome

Whatever else 2022 may have in store for us – both in terms of *Doctor Who* and our ongoing battle to regain some real-world normality – we begin the new year with the sad knowledge that more of the programme's greatest contributors have left us. In this issue we look forward to the seemingly endless possibilities that digital technology offers the series, but we also reflect on the legacies of writer Bob Baker and artist Chris Achilléos. I grew up with their work, and in later life I was lucky enough to collaborate with Chris on several occasions.


To Marcus with thanks for the interview.
Chris Achilleos
07
The DOCTOR WHO MONSTER BOOK
BY TERRANCE DICKS
DOCTOR WHO AND THE DINOSAUR INVASION
MALCOLM HULKE
KKLAK!
TARGET

I first met Chris in 2007, when we filmed a lengthy interview for *On Target*, a series of documentaries included as special features on *Doctor Who* DVDs. Chris was self-effacing yet fiercely protective of his legacy and insistent that arguably his most eccentric design – the 'KKLAK!' illustration for the cover of *Doctor Who and the Dinosaur Invasion* – had been the right thing to do. That cover has been part of our lives for so long, it's difficult to empathise with the horrified editor who first clapped eyes on it. Fortunately for us, Chris stood his ground. He was similarly assertive when, shortly afterwards, the unauthorised use of his artwork led to a dispute that brought his original run of Target illustrations to an end. By that time I expect he'd acquired a reputation as something of an awkward customer, but it's so often the way that the very best people need some of the most careful nurturing.

As Chris described his rise and fall as Target's cover artist in the 1970s, I found it impossible to regard the quiet, diminutive man before me as any kind of troublemaker. But I could clearly discern the undercurrent of self-belief and steely determination that had taken him on such a remarkable journey since he and his mother fled their native Greece in 1960.

Another memorable conversation with Chris took place in 2019, when I asked him for permission to reproduce his very first Target illustration – the artwork for the 1973 paperback of *Doctor Who and the Daleks* – on the cover of a **DWM** Special Edition. Chris wasn't happy, so I called him to see if I could negotiate a way around his objections. "I'm very flattered you want to use one of my pictures," he told me, "but do you have to use *that* one?" I was baffled. "I didn't really know what I was doing then," he said. "The Daleks aren't right – I had to use a comic for reference. And just look at the TARDIS." I peered at the image on my monitor and asked him what the problem was. "It's pink!" he said, slightly incredulous.

I gently explained that I'd owned a copy of the book since I was a child and had never questioned the design or colours of the Daleks and TARDIS. "In fact," I continued, "this is one of your best-known and best-loved illustrations. Why on earth *wouldn't* we want to use it?" Chris seemed genuinely surprised by this praise. A brief silence was punctuated by a soft chuckle. Of course we could go ahead and use the picture. His only request was a few extra copies of the magazine for his collection.

Chris Achilléos' book covers had a profound influence on my childhood impressions of *Doctor Who*. In an era without videos, DVDs or even archive repeats, his paintings were a window on a tantalising world I thought I'd never see. I can pay no greater tribute to those illustrations than to say they often proved more dynamic, more thrilling, than the television episodes they were designed to evoke. And I can pay no greater tribute to the man who created those illustrations than to say he was too modest to fully appreciate how much we admired him.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Paul M Tams

A producer, writer and designer, Paul has worked on numerous television shows and commercials, as well as such films as *Kinky Boots*. On page 49 he pays tribute to his late friend and business partner Bob Baker, with whom he devised the Australian TV series *K9*.

Jonathan Helm

Jonathan's ongoing mission for **DWM** is to chart the complete history of *Doctor Who*'s visual effects. On page 14 he describes the show's evolving use of digital technology – from the 1970s to the present day – and speaks to its VFX editor, Emily Lawrence.

Neil Oseman

Neil is a cinematographer whose credits include the 2003 *Doctor Who* spin-off *Daemos Rising*. As a child fascinated by filmmaking, he freeze-framed visual effects from *Remembrance of the Daleks*. On Page 24 he meets Jim McCarthy, who helped to create them.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Chris Achilléos 1947-2021

Chris Achilléos, the artist responsible for some of the best-loved *Doctor Who* illustrations, has died aged 74.

Achilléos was a prolific painter and illustrator whose work spanned more than 50 years. During his long career, he created memorable images for album covers and film posters, and was engaged as a conceptual artist for films including *Heavy Metal* (1981) and *Willow* (1988).

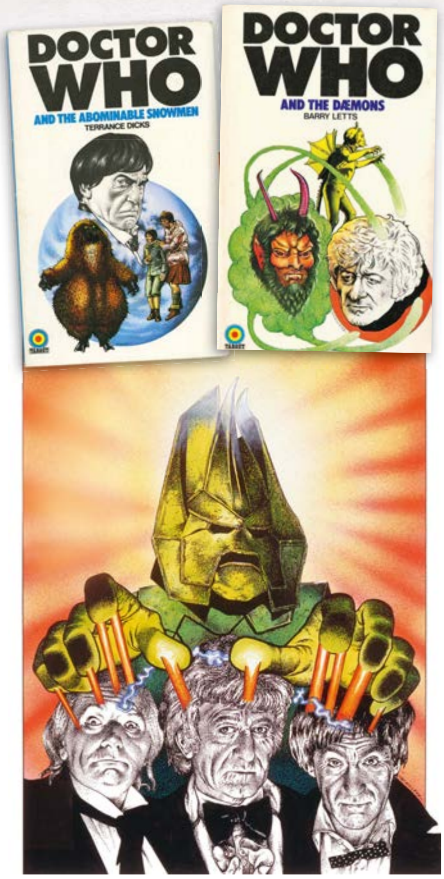
However, it was for his book covers that Achilléos earned greatest acclaim. Achilléos' work adorned books by authors such as Edgar Rice Burroughs, Robert E Howard and Michael Moorcock, but he will be best remembered for the Target *Doctor Who* novelisations published in the 1970s.

Between 1973 and 1977 Achilléos illustrated the covers for 28 Target novelisations. Highlights include the books based on *The Abominable Snowmen*, *The Dæmons*, *Day of the Daleks* and *The Three Doctors*. "When it came to the question of choosing an artist for the covers of the Target Books novelisations, Chris Achilléos' name was always the first to be mentioned," said Terrance Dicks, Target's most prolific author, in 2019. Three years earlier, Peter Capaldi said "Chris Achilléos' artwork perfectly captures the action-packed spirit of 1970s *Doctor Who*. It's like he invented it himself."

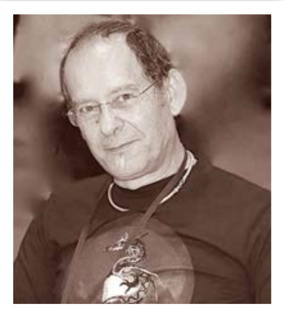
"He was mainly proud of his *Doctor Who* artwork," Chris' wife, Tasha, tells **DWM**. "But I think some of his greatest achievements were the iconic pieces, like the fantasy game book illustrations. The creatures he created for those showed the absolute peak of his skill – his ability to create monsters out of nothing, and tell stories with them."

The best of Achilléos' fantasy artwork features in the books *Beauty and the Beast*, *Sirens*, *Medusa* and *Amazona*, while his Target covers were collected in the 2021 book *Kklak!: The Doctor Who Art of Chris Achilléos*. For more information on these titles, visit *chrisachilleos.co.uk* and *candy-jar.co.uk*

Our tribute to Chris Achilléos begins on page 34.



The Target books *Doctor Who and the Abominable Snowmen* (1974), *Doctor Who and the Dæmons* (1974), and the cover painting for *Doctor Who – The Three Doctors* (1975). Art by Chris Achilléos.



Chris Achilléos in 2014.

Bambera's Brave New World

UNIT's Brigadier Winifred Bambera is set to return in a brand-new series, arriving later this year.

Bambera, played by Angela Bruce, made her only appearance in television *Doctor Who* 33 years ago in the Seventh Doctor story *Battlefield* (1989). She returns in *UNIT: Brave New World*, a box set of three full-cast audio adventures from Big Finish, comprising *Rogue State* by Rob Valentine, *Time Flies* by Alison Winter and *Dark Side of the Moon* by Alfie Shaw.

Reprising the role for the first time in over three decades, Angela says, "I feel deep joy in bringing her back. It's really nice that Big Finish have thought, 'Brigadier Bambera, we haven't heard anything from her for a while.' And you go, 'Oh really, you'd like to hear from me? You'd like to write something for Brigadier Bambera?' *Yes!* Bring. Her. On.

"You're meeting Bambera – and me – at a time when I'm full. Bambera's happy in her own skin. And so am I. So this is the right time to meet her again. I think fans will love these new UNIT adventures. It's brought that hunger back in me. Brigadier Bambera's getting stronger every day."

UNIT: Brave New World is available to pre-order now from *bigfinish.com* priced £19.99 (limited-edition CD box set) and £16.99 (digital). It will be released in June.

"I feel deep joy in bringing her back," says Angela Bruce.

Angela as Brigadier Winifred Bambera in *Battlefield* (1989).

Robot Figures

Character Options' first *Doctor Who* Collector Figure Set of 2022 will be based on Tom Baker's debut story, *Robot* (1974-75).

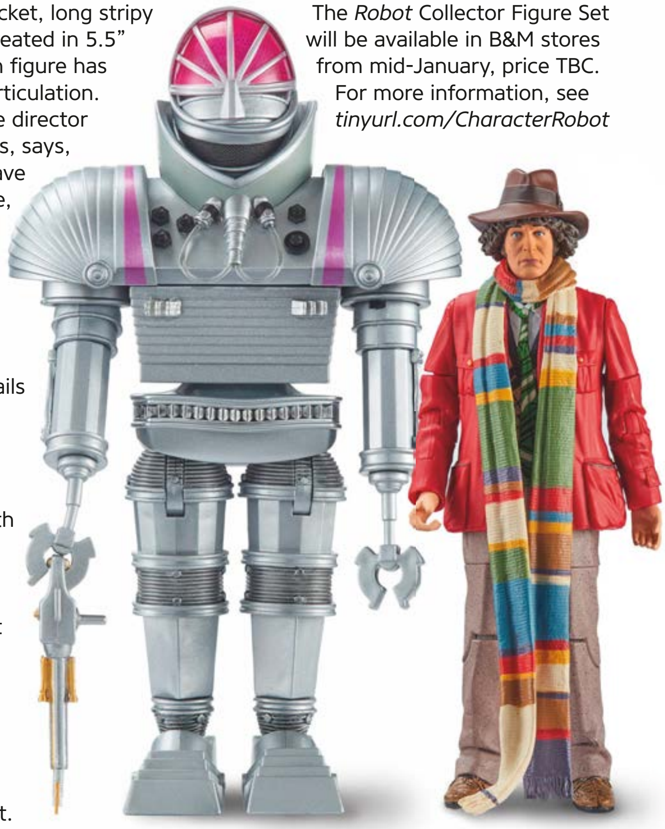
The set comprises two action figures: the K1 Robot and the Fourth Doctor in his original red jacket, long stripy scarf and fedora. Created in 5.5" collector scale, each figure has multiple points of articulation.

Al Dewar, creative director of Character Options, says, "The figures may have been realised before, but the eagle-eyed will notice one or two subtle and some not-so-subtle changes. On the Robot figure I was keen to get the details right and add one or two little tweaks, so we now have a 'slim' version of the claw hand along with a complete deco makeover. The aim was, first, to get a more 'shiny' correct silver on the body and then adjust the original red colour on the body and clear lenses of the face to a more authentic purple tint.

"On the Fourth Doctor figure we've managed to match the hue of the red jacket more closely, which many thought was too dark on the first release, plus his head and hat have been reworked."

The *Robot* Collector Figure Set will be available in B&M stores from mid-January, price TBC.

For more information, see *tinyurl.com/CharacterRobot*



Reissued McCoy

DOCTOR WHO
THE COLLECTION
SEASON 26
12

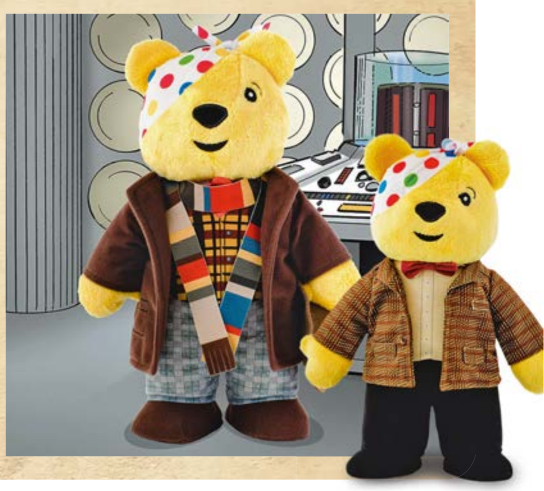
Doctor Who: The Collection – Season 26 will be the next Blu-ray box set to be re-released in 'standard' Blu-ray packaging by BBC Studios. The set contains all four stories of the 1989 series, which stars Sylvester McCoy as the Doctor and Sophie Aldred as Ace – *Battlefield*, *Ghost Light*, *The Curse of Fenric* and *Survival* – plus extensive and exclusive extras. It will be released on 17 January, price £42.99.

Doctor Pudsey

Two new limited-edition, *Doctor Who*-themed Pudsey bears have been released, in aid of the charity Children in Need.

There's a Fourth Doctor Pudsey and an Eleventh Doctor Pudsey, each available for £25.

For more information, and to order, visit *bbcchildreninneedshop.co.uk*



Vinyl Nest

***Hornets' Nest*, a sequence of audio adventures by Paul Magrs, is set to be released as a limited-edition vinyl box set.**

The five adventures that comprise *Hornets' Nest* were originally released on CD in 2009 by AudioGO. They star Tom Baker as the Doctor, Richard Franklin as Mike Yates and Susan Jameson as Mrs Wibbsey.

This new edition of *Hornets' Nest* is presented across ten x 140g alternating yellow and black vinyl discs, housed in individual illustrated LP sleeves featuring full cast and credits for each story. Each box set will also include a portrait of the Fourth Doctor signed by Tom Baker, and *The Doctor's Journal*, a large 16-page full-colour booklet featuring notes and illustrations from his battles against the hornets.

Only 1,200 sets will be produced.

Hornets' Nest will be released by Demon Records on 6 May 2022, price TBC.

Nest Cottage
WANTED

Chronicles: 2007

The next issue in the acclaimed *Doctor Who: Chronicles* series of bookazines will focus on 2007.

This lavish 116-page publication from the makers of **DWM** will look back at the stories, people, events and news in this remarkable year – a time when David Tennant was at the peak of his powers as the Doctor and the series was the most watched show on television. Memorable episodes from 2007 include *Blink*, *Human Nature* and *The Sound of Drums*.

The bookazine will also include articles on *Totally Doctor Who*, *Doctor Who Confidential*, the start of *The Sarah Jane Adventures*, merchandising and much more.

Doctor Who: Chronicles – 2007 will be published on 24 February, price £9.99. It will be available to pre-order from *panini.co.uk* from mid-January (customers in the UK, Ireland and Gibraltar only).

Meanwhile, the latest **DWM** Special Edition, *The 2022 Yearbook*, is available now. Packed with exclusive interviews, photos and features, it costs just £6.99 and is on sale at selected WH Smiths, supermarkets and *panini.co.uk* while stocks last.

FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
2007

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets
Send your letters to:
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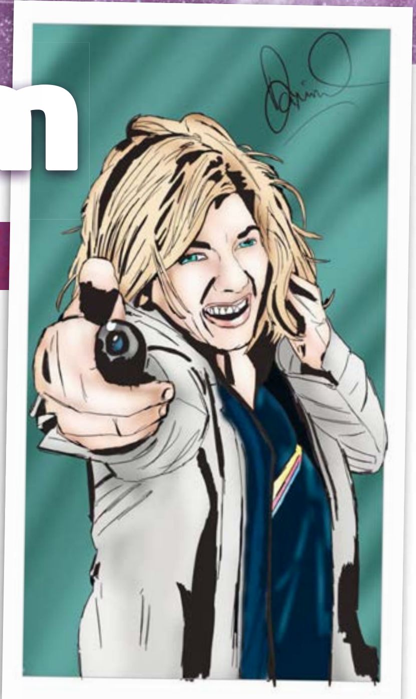


The Thirteenth Doctor by Damien Storey.

Following the finale of *Flux* here are some of your thoughts on the last two episodes...

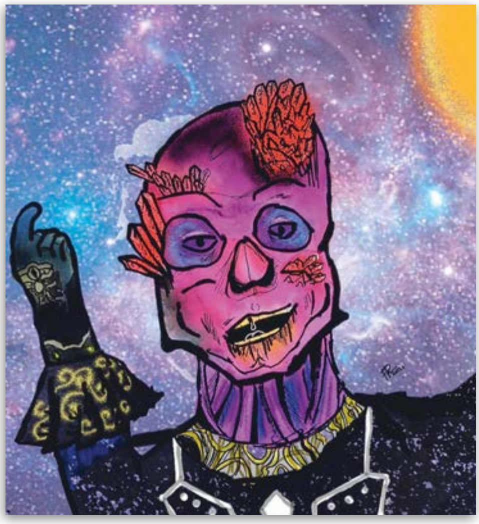
SURVIVORS OF THE FLUX

JACOB LOCKETT EMAIL

Survivors of the Flux was a busy penultimate episode in which all the different characters and subplots started to come together in a satisfying manner. The way Bel's storyline converged with Karvanista's, for example, felt so right. The return of the Sontarans in the climax couldn't have been more epic and unexpected. Professor Jericho joining the main cast was another pleasant surprise, adding plenty of experience, warmth and humour to the companion pool.

And speaking of the companions, even though Yaz, Dan and Jericho were left stranded in the early 1900s, they were quite an effective team as they tried to finish a mission of their own. The Division and the reasons behind the Flux were fleshed out well.

I'm proud of the Doctor for choosing to save the universe instead of rejoining the organisation and discovering her 'forgotten days' within that fob watch.



Swarm by Faris Rehman (age 12).

FRANK SHAILES BRISTOL

Well, *Survivors of the Flux* was a lot of fun. Kevin McNally was absolutely stunning as Professor Jericho. Loved the Indiana Jones map tribute. And did Lethbridge-Stewart get promoted from Corporal to Colonel in less than a year? I'd love to know why and how...

BILL SILVER EMAIL

As nice as it was to reference Brigadier Lethbridge-Stewart in *Survivors of the Flux*, it didn't make any kind of sense for a number of reasons, both historical and canonical. Mentioning *The War Machines* (1966) adds to the confusion.

To begin with, building work on the Post Office Tower didn't even begin until 1961, with the tower not opening till 1965. It is clearly stated that *The War Machines* took place in a specific week in 1966, a week that saw an awful lot happen. A week which saw, as well as War Machines prowling the streets of London, both the Chameleons and the Daleks at large. As well as a specific day of that week being the day on which Ben and Polly both joined and left the Doctor.

One can only assume the writer of this story meant the year to be 1968 (which would have made more sense) and a simple dating error made during production resulted in this major continuity catastrophe.

Thanks for the message, Bill. It's worth bearing in mind that the timelines were altered in the latest series of *Doctor Who*. There weren't Sontarans in the Crimea until the Flux hit. Maybe the Flux also made changes to the history of UNIT and its personnel, too?

VITAS VARNAS EMAIL

It was fascinating to see the origins of UNIT shown in *Survivors of the Flux*, and to learn the reason why it was suddenly disbanded. The episode raised another question, however: if the Division existed before the formation of the Time Lords and the Doctor leaving Gallifrey, why, after thousands of years of adventures and multiple Time Wars, were the Division only now trying to capture the Doctor?

THE VANQUISHERS

PAMELA MARSHALL GLASGOW

Flux's ending was phenomenal. Of course the Doctor wouldn't open the pocket watch containing the secrets of her past. We've been left enough breadcrumbs to keep us intrigued, but keeping the watch closed prompts new stories with the origin of the Doctor hidden and lingering in the background. Let's keep Jodie around for a little while longer though, eh?

STAR LETTER

ELIZA HYDE EMAIL

Well, what an event *Flux* was! A chaotic, non-stop thrill ride packed to the brim with a host of memorable characters (who pretty much *all* deserve their own spin-offs, surely?) and some of the most cinematic moments in the series' long, rich history. Was it perfect? Not quite! Chapter Three was a little padded out and the resolution was all a bit too neat, with several questions left frustratingly unanswered.

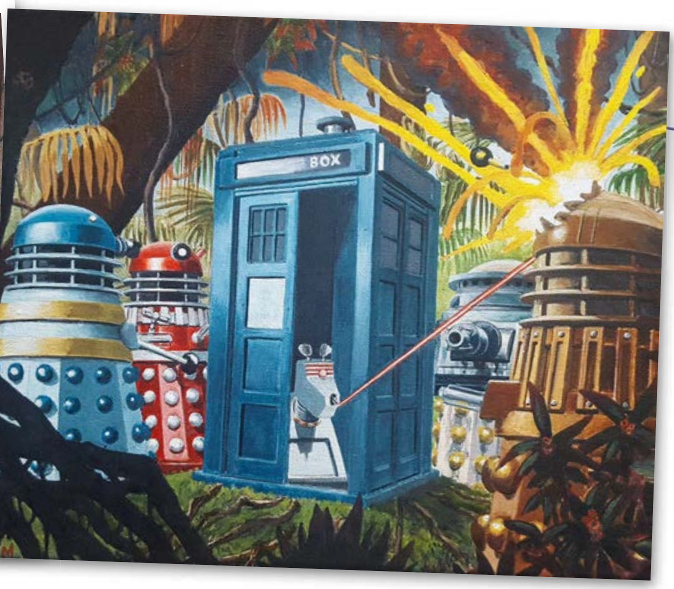
Nonetheless, *Flux* was an incredible achievement, bringing us one of the biggest *Doctor Who* adventures ever during one of the most turbulent times in our planet's recent history. The fact that it got made at all is amazing in itself, and the fact that it was *so* good just makes it all the better.

Swarm (Sam Spruell) and Azure (Rochenda Sandall) in *Survivors of the Flux* (2021).

Eliza's letter wins her a copy of *Forty*, a new CD box set of audio adventures starring Peter Davison as the Doctor. It's available now from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital).

DOCTOR WHO
FORTY

Lucy McCaul's knitted Brigadier Bambera.



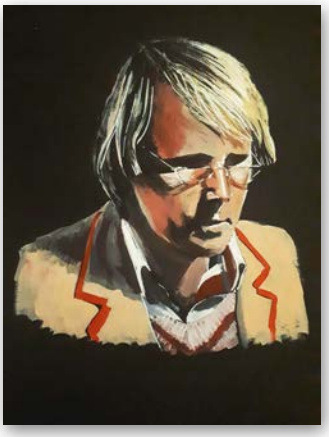
Mark Lewis' artwork featuring Daleks, K9 and the TARDIS.

JEFF GODDARD EMAIL
I just want to send massive congratulations to Chris Chibnall, Jodie Whittaker and every person involved in *Flux* – both on screen and behind the scenes – for pulling off this epic series. The hard work, dedication and ingenuity required to produce this was clear to see, and while it may not have been as originally envisioned, that we got anything at all in 2021 was a major accomplishment. *Flux* was enjoyable, moving and often hilarious. It was a joy to behold as a lifelong fan of over 40 years.

ROBERT HARDY EMAIL
I thought *The Vanquishers* had a satisfying conclusion, with a happy ending for some, a heroic sacrifice, and the Doctor making the only decision she could have made.

HUW TURBERVILL EMAIL
"Too many questions!" exclaimed the Doctor. Lots to enjoy, some good casting, but such a complicated entity for Sunday nights on BBC One. I was listening to Big Finish's *Horror of Glam Rock* the day before. Something like that – with guests like Sheridan Smith, Bernard Cribbins and Una Stubbs – is surely more accessible, has more mass appeal, and is more likely to capture a good audience. A straightforward plot with humour and a twist, and a linking theme underscoring the series.

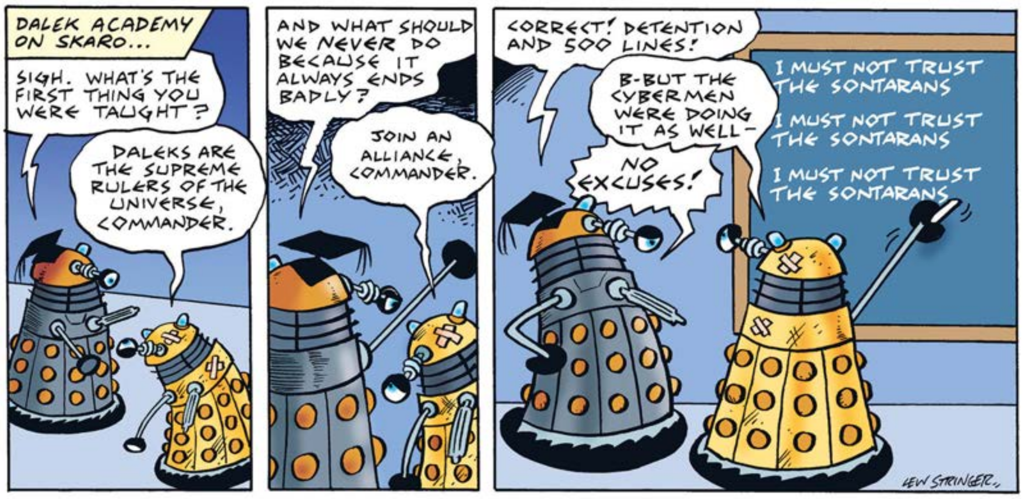
NIC SAUNDERS EMAIL
Having had mixed feelings about the whole of Thirteen's tenure, I had high hopes for this season, but... what a mess. I'm reminded of the Shakespeare quote about sound and fury signifying nothing. Overall, some great ideas, performances and effects – the scary house, for example – but it ended up being an overblown, incoherent muddle. At no point was I ever truly invested in anything and I'm not sure I understood it all.



Tony Green's painting of the Fifth Doctor in *Castrovalva* (1982).

CHRIS WINWOOD EMAIL
I loved *Flux*. Didn't understand a single word of it, but thoroughly enjoyed it. In some ways, I think this is the best the series has been since mid-Tennant. For me, *Village of the Angels* may be up there with *Midnight* as the best of 21st-century *Doctor Who*. Heaven only knows what Mr and Mrs Joe Public made of it, though. →

The Daft Dimension BY LEW STRINGER


DALEK ACADEMY ON SKARO...
SIGH. WHAT'S THE FIRST THING YOU WERE TAUGHT?
DALEKS ARE THE SUPREME RULERS OF THE UNIVERSE, COMMANDER.
AND WHAT SHOULD WE NEVER DO BECAUSE IT ALWAYS ENDS BADLY?
JOIN AN ALLIANCE, COMMANDER.
CORRECT! DETENTION AND 500 LINES!
B-BUT THE CYBERMEN WERE DOING IT AS WELL-
NO EXCUSES!
I MUST NOT TRUST THE SONTARANS
I MUST NOT TRUST THE SONTARANS
I MUST NOT TRUST THE SONTARANS
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

Go behind the scenes as Chris Chibnall and Jodie Whittaker discuss how the Thirteenth Doctor's story arc leads to the events of the Flux. Go to: *tinyurl.com/FluxBreakdown*

What does a typical day on the set of *Doctor Who* look like? Let John Bishop take you on a video diary tour of *The Vanquishers*. Go to: *tinyurl.com/BishopDiary*

A new trailer for the forthcoming feature-length fan-film *The Timeless Doctors*, which is currently in production. Go to: *tinyurl.com/TimelessTrail2*

Former *Doctor Who* showrunner Steven Moffat is interviewed and answers questions from the audience at the Oxford Union. Go to: *tinyurl.com/MoffatOxford*

#72
A DOCTOR WHO PODCAST
TYPE 40
CHRIS ACHILLEOS
FPN

Lifelong fans Dan Hadley and Simon Horton conduct possibly the last interview with acclaimed artist Chris Achilléos. Go to: *tinyurl.com/AchilleosInterview*

Galaxy Forum

ON TWITTER...

@Gaz_Log The Grand Serpent operating his plan across time and the way the story jumped between time periods was reminiscent of Lady Peinforte and *Silver Nemesis*. Loved the retro UNIT scenes, and Big Finish will be rubbing their hands together for the 1904 adventures! Also, great to hear a homage to one of my favourite and beloved characters, the Brigadier played by the much-missed Nicholas Courtney. But why was he a corporal, not a colonel?

@MagicalLorna Still have absolutely no idea what was going on with *Flux*. But it was great to see Kate back as the iconic boss babe that she is.

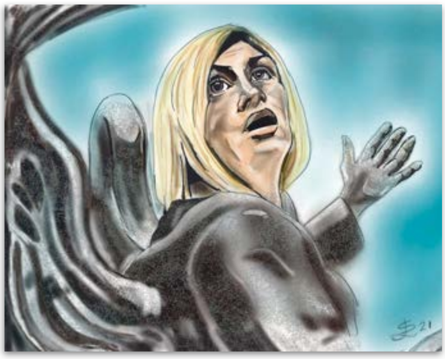
@PierreAllen55 *The Vanquishers* was a touch confusing but I understood it by the end. Loved the idea that three Doctors helped to restore the balance.

@traitken I loved the finale, although I wish it was a bit longer. It felt a little rushed at times but they were shooting it during a lockdown. Overall I loved this season and am looking forward to binge it all again in one sitting.

@iainjclark A breathless end to a breathless six-part adventure. Do I want all *Doctor Who* to be like this? No. Was this the glorious comfort viewing I needed right now? Absolutely yes. The show's never looked better, the cast was perfect and Jodie Whittaker owns the show right now.

John Waudby's sculpt of DWM's Dr Azimoff.

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
Character Options' Doctor action figures photographed by Steven Alexander.


Doctor Angel by Luanne Sharman.

NICK RANDELL GLASGOW

I loved every minute of *Flux*. All the disparate strands connected and had clear resolutions, there was high-octane action, great characterful moments, wonderful visual effects, on-point performances, pathos and mystery in abundance, plus it opened up a whole universe of future storytelling re the Timeless Child. And Jodie Whittaker flies as the Doctor, taking ownership of the character and earning her rightful claim as a fantastic role model – for everyone.

REBECCA SIMMONS

GLASGOW

The best part about Chapter Six was Jodie acting alongside herself. Having three Doctors was very comedic and enjoyable to watch. Also, I loved the reverse coat that the Doctor was wearing. It was fantastic when all the Daleks and Cybermen turned up at the end, only to be betrayed by the Sontarans. The best feeling when watching *Doctor Who* is of confusion or uncertainty but excitement at the same time, and then it all eventually links together!

NICK MELLISH EMAIL

There were so many problems with the conclusion of *Flux*. Why bother including Kate Stewart and telling us she's a resistance leader if you're not going to show the resistance or her leadership? Why did the magic doors appear in the first place? And worst of all, it's unclear if most of the universe remains destroyed. If it is, then why does no one seem to care? I'm all for questions but this left us with an entire alphabet of Ys...

ANTHONY MUSGRAVE

EMAIL

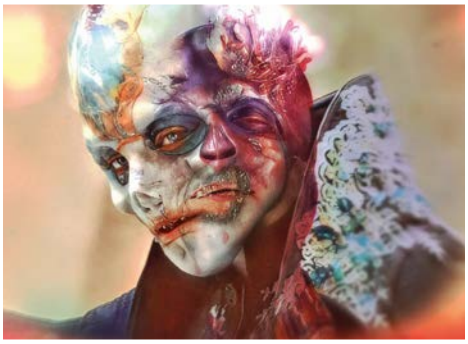
I hope Character Options have been taking note of *Flux*. I'm ready to pre-order my *Village of the Angels* action figure set, with Jericho, Claire and the Angel Doctor. And surely Big Finish must already be plotting a spin-off with the globe-trotting, tomb-raiding adventures of Yaz and her companions, Jericho and Dan? So many possibilities...

Hebe Hutchins' Eleventh Doctor cosplay.

PAUL STANIS

KENSINGTON, USA

Arguably *Flux* is the strongest overall season the show has done in over a decade. Jodie Whittaker's performance is magnetic. It's also the season of modern *Doctor Who* that feels most like the 'classic' series, specifically the show in the 1980s.


Jeff Goddard's *Flux*-inspired artwork.

We'll have your thoughts on the New Year's Day Special, *Eve of the Daleks*, next issue. Finally...

THE BIG PICTURE

STEPHEN BRENNAN

IRELAND

When I was growing up, there wasn't a lot of *Doctor Who* around. We didn't have swathes of merchandise like the UK did, and generally the programme was still seen as being obscure and unpopular well into the 21st century. Long before I could go on the internet it felt as though I was the only one who cared about this long-forgotten show. But that all changed when I eventually discovered the DVD range, with all those gorgeous covers by Clayton Hickman and Lee Binding, and not long afterwards seeing the glorious covers of **Doctor Who Magazine** itself.

It sounds silly, but those covers had so much passion and warmth for the programme in each of their designs that it made me realise I wasn't alone out there. And soon I would be able to go online and experience glorious art by talent like Gavin Rymill, Jeff Goddard, Phil Bevan, Daryl Joyce, and hundreds of others. Every time I see a new piece of *Doctor Who* art, it makes my soul happy. Thank you so much to all the *Doctor Who* artists.

Sadly, the much-loved artist Chris Achilleos passed away at the end of last year. **DWM** pays tribute to him on page 34. For the next letters page, please write to us at *dwm@panini.co.uk* and tell us what Chris' artwork meant to you.

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

FILM

COLIN FIRTH MATTHEW MACFADYEN KELLY MACDONALD PENELOPE WILTON JOHNNY FLYNN JASON ISAACS
BASED ON THE EXTRAORDINARY TRUE STORY
OPERATION MINCEMEAT
DECEPTION. THE GREATEST WEAPON IN WAR.
IN CINEMAS JANUARY 2022

The film *Operation Mincemeat*, which tells the story of two intelligence officers during the Second World War, features a wealth of *Doctor Who* talent, including **Mark Bonnar**, **Mark Gatiss**, **Hattie Morahan**, **Simon Rouse** and **Penelope Wilton**. It's released on 7 January.

Sylvester McCoy has been cast as Igor the loyal butler in Rob Zombie's forthcoming film adaptation of *The Munsters*.

Sylvester McCoy as Igor in *The Munsters*.

Rowan Atkinson, **Olivia Colman**, **Paterson Joseph**, **Matt Lucas** and **Rakhee Thakrar** appear in the forthcoming Warner Bros film *Wonka,* which chronicles the events before the title character's famous chocolate factory story.

Matt Lucas and Keegan-Michael Key on the set of *Wonka*.

The film adaption of Alan Bennett's *Allelujah!* features **David Bradley**, **Derek Jacobi** and **Russell Tovey** among the cast, and is set for an autumn release.

OBITUARIES

Chris Achilléos

Chris Achilléos, the much-loved artist who illustrated the covers of numerous Target books in the 1970s, died on 6 December. He was 74. **DWM** pays tribute on page 34.

Bernard Holley, who played Peter Haydon in *The Tomb of the Cybermen* and the voice of Axos and the Axon Man in *The Claws of Axos*, died on 22 November aged 81.

Mickey Ellis, who, as well as working in construction at Television Centre, was a grip at Ealing Studios and a film operative on *The Caves of Androzani*, died in late 2021.

Bernard Holley

Sid Morris, who worked on lighting the film sequences for *Revenge of the Cybermen*, died at 88 in early 2021.

Matty Moore, who ran the *Doctor Who* Society at Edge Hill University, died on 13 November, aged just 22.

TELEVISION

David Tennant will be playing the title role in *Litvinenko*, the true story of the poisoning of a former KGB officer in 2006. **Mark Bonnar** and **Daniel Ryan** are also in the cast of the ITV drama, which is scheduled for release this year.

The cast of *Kate and Koji* includes Blake Harrison, Brenda Blethyn, Jimmy Akingbola and Barbara Flynn.

Flux guest stars **Barbara Flynn** and **Blake Harrison** return to ITV for a second series of the hit ITV comedy *Kate and Koji*, which is scheduled for Easter.

Pearl Mackie is among the cast of a four-part reimagining of Henry Fielding's classic novel *The History of Tom Jones, A Foundling*, which is filming in Belfast and due for a broadcast on ITV later this year.

James Nesbitt and Richard E Grant in *Suspect*.

Sacha Dhawan, **Richard E Grant** and **Ben Miller** feature in *Suspect* for Channel 4. The new eight-part series is a remake of the Danish drama *Forhøret* and is set to be broadcast later this year.

STAGE

An evening featuring **Paul McGann** and **David Morrissey** talking about their lives and careers, including an audience Q&A, will take place at the Latest Music Bar in Brighton on 11 January. Tickets are available via *thespace.uk.com*, priced £18.

AUDIO

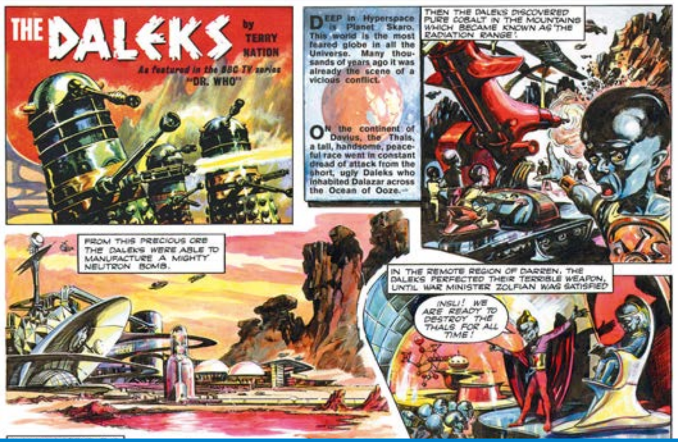
Matt Smith narrates *Twenty Twenty-One*, a retitled version of George Orwell's *Nineteen Eighty-Four*, for cyber-security providers Avast. The aim of the project is to highlight the complexities and issues surrounding online surveillance. The audiobook is available for free on Spotify and Apple Podcasts.

TOBY HADOKE

2021
ORGE WELL

Matt Smith narrates *Twenty Twenty-One*.

THIS MONTH IN... 2065


THE DALEKS
by TERRY NATION
As featured in the BBC TV series "DR. WHO"
DEEP in Hyperspace is Planet Skaro. This world is the most feared globe in all the Universe. Many thousands of years ago it was already the scene of a vicious conflict.
ON the continent of Davius, the Thals, a tall, handsome, peaceful race went in constant dread of attack from the short, ugly Daleks who inhabited Dalazar across the Ocean of Ooze.
THEN THE DALEKS DISCOVERED PURE COBALT IN THE MOUNTAINS WHICH BECAME KNOWN AS 'THE RADIATION RANGE'.
FROM THIS PRECIOUS ORE THE DALEKS WERE ABLE TO MANUFACTURE A MIGHTY NEUTRON BOMB.
IN THE REMOTE REGION OF DARREN, THE DALEKS PERFECTED THEIR TERRIBLE WEAPON, UNTIL WAR MINISTER ZOLFIAN WAS SATISFIED
INSLI! WE ARE READY TO DESTROY THE THALS FOR ALL TIME!

The *Daleks* comic strip begins in the first issue of *TV Century 21*. Art by Richard Jennings.

FRIDAY 23 JANUARY

The news from Marineville was grave: a World Aquanaut Security Patrol vessel was feared lost, following an attack by a Titan Terror Fish. Things were no better in Space City, where Commander Zero could neither confirm nor deny that astronaut Steve Zodiac had been reported dead. And on the planet Skaro, the war minister of the short, ugly Dalek people was preparing to drop a mighty neutron bomb on top of the tall, handsome Thals...

Those were the headlines in the first issue of *TV Century 21* – the newspaper cover-dated 100 years into the future. Here, the big-eyed heroes and villains of Gerry Anderson's Supermarionation productions – *Stingray*, *Fireball XL5*, Lady Penelope from *Thunderbirds* – bobbed and wobbled beside the Daleks, whose terrible origins were described in comic-strip form by *Doctor Who* writers Terry Nation and David Whitaker, with illustrations by Richard Jennings.

With Gerry Anderson's STINGRAY • FIREBALL XL5 • SUPERCAR
TV CENTURY 21
7d
ADVENTURE IN THE 21st CENTURY
EVERY WEDNESDAY
STINGRAY LOST!
Steve Zodiac Dead?
TITAN TERROR FISH ATTACKS WASP VESSEL
FREE INSIDE! TOP SECRET CODE BOOK!
Send Secret Messages with the new IDENTICODE!
Your chance to become a SPECIAL AGENT! FREE INSIDE!
CORGI MODEL CLUB NEWS – Page 19

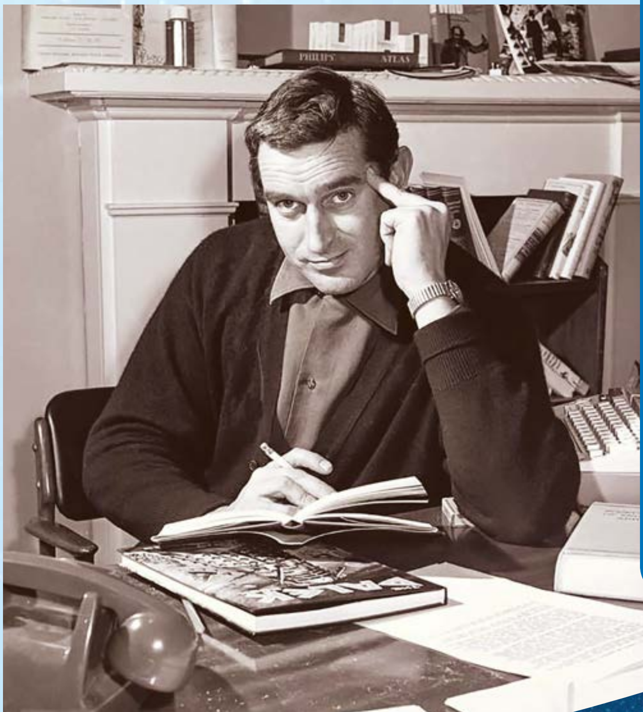
TV Century 21 issue 1, cover-dated 23 January 2065, was published on 19 January 1965.

Nation was described as "Lynsted's Dalek man" by his local Kentish paper, who had related his "rags to riches" story on Friday 22 January (1965). "For this man," claimed the *Faversham News*, "with a sense of values sharpened by prolonged unemployment and blunted ambition, the Daleks have always been an embarrassment" – albeit an embarrassment that had provided him "with the kind of income that has bought Lynsted Lodge, a large Elizabethan house standing in 35 acres of land, and a Mark 2 Jaguar. It is probably more than he could have hoped for at the age of 34..."

Although Nation freely admitted to having taken the *Doctor Who* job "simply for the money", the Daleks hadn't come easily. "It was a hard slog knowing there had to be a villain for the piece and contriving an entirely mechanical thing without conscience," he explained. "You could go on for years and years using all the technique you know without producing another creature that would be so successful..." Perhaps he was thinking of the outsized fibreglass ants and plastic-winged butterfly people of *The Web Planet*, heavily promoted in the press earlier in January as "the new monsters in Dr Who's life"?

Nation's sights were broader than a Dalek's eyestalk, though – having recently graduated to writing scripts for the ITC thriller series *The Saint*. "I am an ambitious person. Yes, ambitious," he told the un-named correspondent – who described him as "a big, neat man, with dark hair and blue eyes in a very wide-awake face, who talks honestly and seriously about himself...

"His work is regimented and methodical, beginning at 9.30 each morning and perhaps finishing at about 6 p.m. He works in utter silence, with his back to his green parkland, sometimes with a stopwatch ticking off the seconds as he times a script."



Writer Terry Nation in 1964.

Barbara (Jacqueline Hill) and the Doctor (William Hartnell) watch the Time and Space Visualiser in *The Executioners*, the first episode of *The Chase* (1965).

As a professional writer, Nation couldn't wait for inspiration to strike: "The script has to be finished on time whether I like it or not," he said, "because there is a whole crew of technicians waiting for a sixty page script every six days. I must complete about 10 foolscap pages a day. Mine is often the lonely car travelling to Sittingbourne at about three in the morning to post my script."

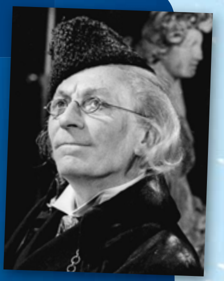
But he hadn't left the Daleks behind, and was working on a story in which "a Dalek execution squad chases Dr. Who through time". The story also featured "a 'time curve visiscope' through which events in history can be converted back into electrical impulses and shown on a television screen..." Here, readers of the *Faversham News* were actually being given a glimpse of the future – specifically, Saturday 22 May and the first episode of *The Chase*.

Before long, however, Nation wanted to go into production: "Within the next five years I will certainly have a hand in production and probably own a television series," he said. "I cannot go on being a writer all my life. One has to look to the other aspect of television and films and be a part of production – put one's own product on the market with one's own money...

"Television is a tremendous and exciting thing. It is like Hollywood in the '30s. It will develop and grow its own talents and become a great industry. It's here for a long time."

If Nation couldn't see quite as far as 2065, he could certainly see the shape of things to come. **ALAN BARNES**

ALSO THIS MONTH



Tuesday the 12th

Australians were given their first glimpse of William Hartnell's Doctor – a "Weird exile from space", according to that country's *TV Times* – when debut episode *An Unearthly Child* aired at 7.30pm in Perth, with other regions catching up over the next few days and weeks. A fortnight later, 13-year-old Nicole White of Sydney wrote to the UK'S *Sunday Mirror* to report that *Doctor Who* had received an 'A' certificate Down Under – meaning 'unsuitable for children'. "In London I followed it as a children's serial," she said. "I asked my grandfather: 'Does that prove English children are more advanced than Australian?'"

William Hartnell as the Doctor in a publicity shot for *An Unearthly Child* (1963).

Public IMAGE

All the seven-day ratings for *Flux* are now in, but **TOM SPILSBURY** explains that these figures don't tell the whole story...

Last issue, we reported how *The Halloween Apocalypse*, the opening episode of *Flux*, was watched by an impressive **5.81 million** viewers within a week of transmission, with *War of the Sontarans* seen by **5.13 million**. But what about the remaining four chapters?

In recent years, the first couple of episodes of each series have ended up as the highest-rated of the entire run. Peter Capaldi's final season and Jodie Whittaker's previous two series have all followed this trend. And so it was this time, with the remaining episodes of *Flux* all just falling short of five million viewers in the UK.

Chapter Three – *Once, Upon Time* – had an official rating of **4.70 million**, which was enough to see it chart in the week's top 20 programmes at number 19. As usual in the autumn weeks, *Strictly Come Dancing* was the week's highest-rated show, with 10.09 million on Saturday and 9.18 million for Sunday's results show, which aired immediately after *Doctor Who*. Of course, *Strictly* is very much an outlier in the current TV landscape, and we should take a look at how the rest of the field is performing. On the same day as *Once, Upon Time*'s transmission, BBC One's *Top Gear* returned for its 31st series, with 5.69 million

> It's hard to deny that any programme knocking on the door of the top 20 is actually doing pretty well.

viewers. Meanwhile, over on ITV the six-part thriller *Angela Black* climaxed with 5.24 million, slightly up on the serial's overall average of 5.2 million. *The Larkins*, starring *Doctor Who*'s very own Bradley Walsh, also concluded its six-part run that evening, with a solid 4.26 million, although the average rating across the series was 5.1 million, putting it on a par with both *Angela Black* and *Doctor Who*. However, other shows have found the battle for viewers more of a struggle. Readers of **Doctor Who Magazine** will probably be blissfully unaware that most of *Flux* has aired directly opposite ITV's new game show *Sitting on a Fortune*. That may be because the Gary Lineker-fronted quiz has been unable to attract more than two million viewers, generally charting at the very bottom of the top 100.

Moving on to the fourth chapter of *Flux*, *Village of the Angels* had an official seven-day rating of **4.57 million** viewers. On the face of it, this marks an unfortunate milestone, as it's the lowest rating for any *Doctor Who* episode since the 2005 comeback, just under the previous low of 4.69 million for *The Timeless Children*. On the other hand, it's worth noting that, while the 2020 finale only just crept inside the top 30 in 30th place, the Angels episode fared much better, coming in at number 18. As we noted last issue, chart positions are often a better barometer of how any given show is performing against its contemporaries, and it's hard to deny that any programme knocking on the door of the weekly top 20 is actually doing pretty well.

There was an upward tick for Chapter Five, *Survivors of the Flux*, which was watched by **4.83 million** viewers. However, this time *Doctor Who* was just edged out of the top 20 (albeit only down to number 21), as multiple episodes of ITV's *I'm a Celebrity... Get Me Out of Here!* invaded the chart's upper reaches. Season finale *The Vanquishers* slipped back a small amount, with a seven-day figure of **4.64 million** and a chart position of 23.

Opposite page: Yaz (Mandip Gill) in *The Vanquishers*.

Right: The Doctor (Jodie Whittaker) in *Village of the Angels*.

Below: An agent of Division has the face of Dan Lewis (John Bishop) in *Once, Upon Time*.

So, what can we make of the overall performance of *Flux*? With an average audience of **4.95 million**, this run is marginally down on the equivalent 5.4 million for Jodie Whittaker's second series in 2020. However, the chart positions for *Flux* have been much more encouraging. Last time, we saw some episodes charting outside the top 30, whereas no episode of *Flux* fell anywhere near as low. Indeed, Series 12's average chart placing was 25th, while Series 13's was 17th. That suggests that, while *Doctor Who*'s ratings have dropped slightly since 2020, the competition is generally dropping much faster. This is borne out when we look at other specific long-running shows.

Coronation Street averaged 6.85 million per episode in 2020, but was down to 5.6 million in 2021. Rival soap *EastEnders* has plummeted from 5.2 million in 2020 to 3.9 million in 2021. We can see similar steep declines with *Silent Witness* (7.7 million to 6.2 million), *I'm a Celebrity* (11.5 million to 7.6 million) and *Ant & Dec's Saturday Night Takeaway* (8.5 million to 7.4 million). Comparatively, *Doctor Who*'s eight per cent decline is rather mild.

Plus, of course, there's a big caveat to all of the above: every single rating quoted on these pages is a seven-day figure. BARB also publishes 28-day ratings in order to account for viewers who watch after the initial seven-day cut-off point. Given that *Flux* is unusual for 21st-century *Doctor Who* in taking the form of one continuous serial, it will be interesting to see if more people than usual decided to binge-watch the entire series after the finale had aired.

But in true *Flux* style, we'll have to wait till next time to find out. **DWM**

CHART FLUX-UATIONS

Since its return in 2005, each season of *Doctor Who* has performed well in relation to the competition. While the raw number of viewers, in line with many other shows, has fallen in recent years, *Doctor Who*'s average placing on the weekly TV chart has generally stayed within the top 20 – and is now back at exactly the same position it was 16 years ago...

Series (year of transmission)	**No of eps**	**Average rating**	**Average chart placing**
Series 1 (2005)	**13 episodes**	**7.95 million**	**17th**
Series 2 (2006)	**13 episodes**	**7.71 million**	**13th**
Series 3 (2007)	**13 episodes**	**7.55 million**	**13th**
Series 4 (2008)	**13 episodes**	**8.05 million**	**10th**
Series 5 (2010)	**13 episodes**	**7.70 million**	**12th**
Series 6 (2011)	**13 episodes**	**7.52 million**	**15th**
Series 7, part one (2012)	**5 episodes**	**7.96 million**	**10th**
Series 7, part two (2013)	**8 episodes**	**7.12 million**	**14th**
Series 8 (2014)	**12 episodes**	**7.25 million**	**13th**
Series 9 (2015)	**12 episodes**	**6.03 million**	**23rd**
Series 10 (2017)	**12 episodes**	**5.45 million**	**21st**
Series 11 (2018)	**10 episodes**	**7.96 million**	**9th**
Series 12 (2020)	**10 episodes**	**5.40 million**	**25th**
Series 13 (2021)	**6 episodes**	**4.95 million**	**17th**

All ratings on these pages are consolidated figures, counting viewers who watched within seven days of transmission, and are sourced from the Broadcasters' Audience Research Board (BARB).

Above: Sontaran ships created in CGI for *Flux* Chapter Six, *The Vanquishers* (2021).

THE DIGITAL AGE

From CSO to CGI, *Doctor Who* has always had a reputation for being at the forefront of technological developments in television. **JONATHAN HELM** charts the history of digital effects in *Doctor Who* from the 1970s to the most recent episodes, and beyond...

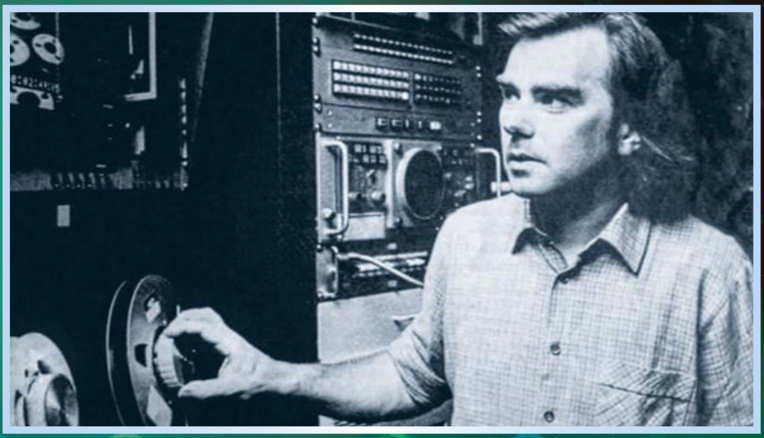
Principal photography on Jodie Whittaker's final episodes as the Doctor wrapped on 13 October 2021, but the production team's work was nowhere near complete. In fact, they were about to get even busier. Showrunner Chris Chibnall recently told Doctor Who Magazine that post-production was "like another show on top of the first show you did".

Back when *Doctor Who* began, post-production was limited to very basic editing facilities. Episodes were recorded in studio on a Friday and edited the following Monday. The editing process involved physically cutting and splicing the two-inch videotape together. In those early days, creating additional visual elements after studio recording simply wasn't an option. *Doctor Who* had to rely on photographic effects that involved creating images photographically 'in-camera', and this had to be done 'live' in studio as the episodes were being recorded. Many of these in-camera effects were provided by a vision mixer or an inlay operator from the control booth above the studio floor.

Inlay effects entailed combining elements received from two cameras to create a composite picture. An early example was the shot of the Doctor and his companions looking down from a rocky ledge at an alien city in the 1963 episode *The Dead Planet*, the opening instalment of the first Dalek serial. That effect made such an impression on viewer AJ 'Mitch' Mitchell that he wrote to the BBC to ask how it had been achieved. Mitchell didn't get an answer to his question, but he did receive a signed photograph of William Hartnell.

In 1966 Mitchell joined the BBC as a trainee cameraman, and in 1969 he was seconded as an inlay operator on *The Ambassadors of Death* (1970). This coincided with the early use of Colour Separation Overlay (CSO) on *Doctor Who*, which was an electronic process that allowed one image to be laid onto another. This inspired Mitchell to suggest phasing out the inlay operator role and replacing it with a permanent post – that of the electronic effects operator. Mitchell later became one of three full-time electronic effects operators at the BBC, the other two being Dave Jervis and Dave Chapman.

Right: This shot of the time travellers looking down on the Dalek city in *The Dead Planet* (1963) was achieved using an inlay effect.

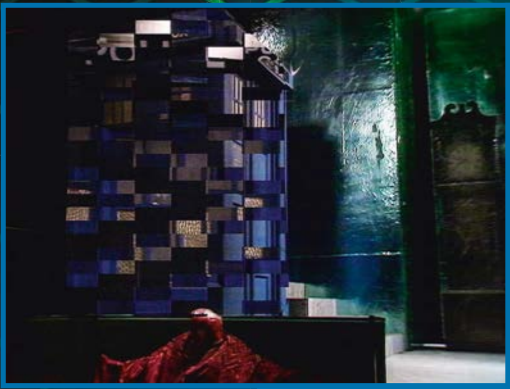


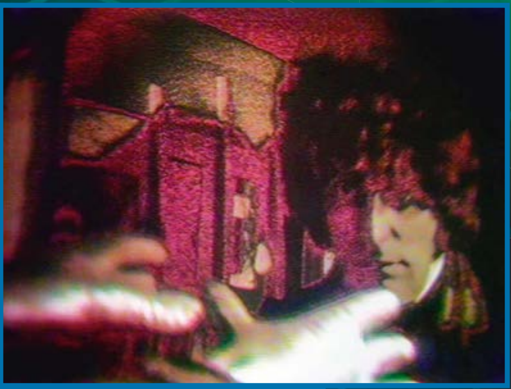
Above left: CSO was used to create the roof of Space Control in Episode 1 of *The Ambassadors of Death* (1970).

Above right: Video effects designer AJ ‘Mitch’ Mitchell.

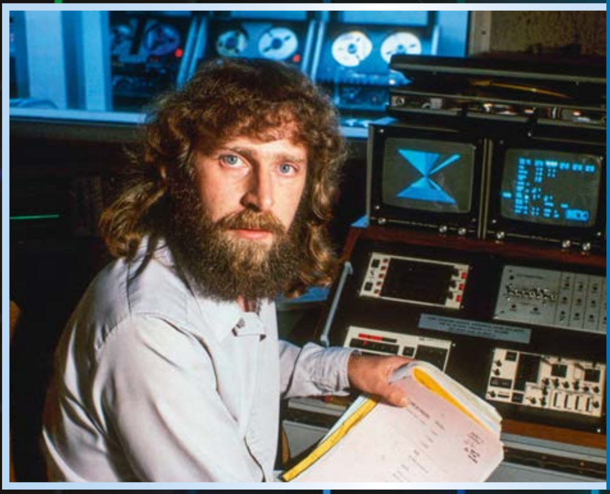
Using tools such as a pattern generator for the scene of the TARDIS being transducted in *The Deadly Assassin* (1976) and a colour synthesiser for the robot POV shots in *The Robots of Death* (1977), Mitchell created striking new effects unlike anything ever seen in *Doctor Who*. These effects still had to be added ‘live’ from the studio gallery while *Doctor Who* was being recorded. The operators were keenly aware that some effects would be better achieved *after* recording. The electronic effects team eventually found an ally in *Doctor Who* producer Graham Williams, who fought long and hard for additional post-production time to create the increasingly ambitious electronic effects. Williams had been frustrated during the making of *The Invisible Enemy* (1977) because the cast had been kept waiting while various beam effects were hastily keyed in around them by Mitchell from the studio gallery. From *Underworld* (1978) onwards, a gallery-only day became standard for each serial.

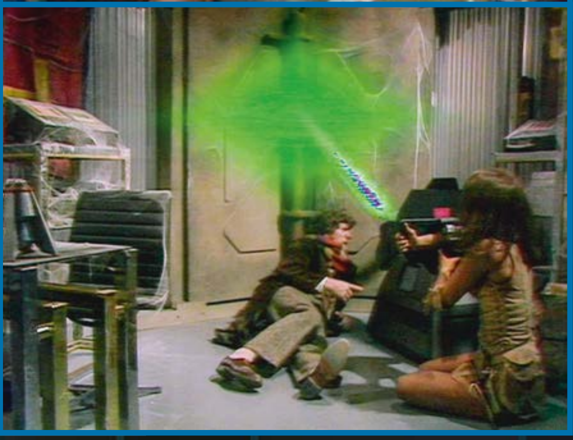
The term ‘electronic effects’ was phased out in the late 1970s and the Video Effects Department was formed. Around this time, Mitchell and his colleagues started to use digital production equipment designed and manufactured by a UK-based company called Quantel. In 1975, Quantel had released the first all-digital framestore, the Quantel DFS 3000; with the equivalent of one megabyte of memory, it was able to store and enable the processing of individual television picture frames. This was a giant leap forward for *Doctor Who* in terms of picture manipulation and it was used on a number of stories in Season 17, most notably on *Nightmare of Eden* (1979) for the strobing effect as the *Empress* entered hyperspace. →





> THE TERM ‘ELECTRONIC EFFECTS’ WAS PHASED OUT IN THE LATE 1970s AND THE VIDEO EFFECTS DEPARTMENT WAS FORMED.





Centre left: A pattern generator was used to create the effect of the TARDIS being transducted in Part One of *The Deadly Assassin* (1976).

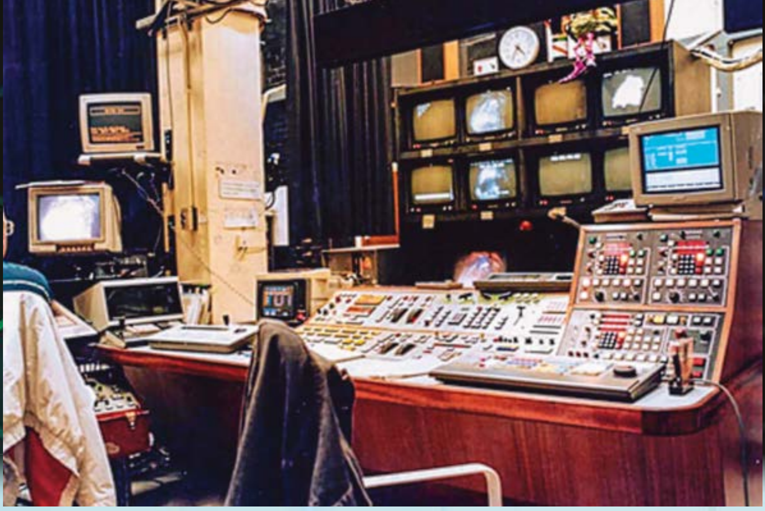
Centre right: A colour synthesiser was used for the robot POV shots *The Robots of Death* (1977).

Above right: Leela (Louise Jameson) shoots an infected medic (Pat Gorman) in Part Four of *The Invisible Enemy* (1977).

Far left: Video effects designer Dave Chapman.

Left: The Doctor (Tom Baker) watches as Leela blasts a door in Part One of *Underworld* (1978).

THE DIGITAL AGE



Above left: Quantel was used to achieve the dramatic effect of the Doctor apparently being torn apart at the cliffhanger to Part One of *The Leisure Hive* (1980).

Above right: Equipment in the BBC Video Effects Department.

Right inset above: Paintbox was used to create the illusion of a desert around the Doctor (Colin Baker) in Part One of *Vengeance on Varos* (1985).

Right inset below: Paintbox was also used for the effect of the DJ's sonic weapon in Part Two of *Revelation of the Daleks* (1985).

Below left: Ron Thornton with the *Scorpio* model he built for the fourth series of *Blake's 7* (1981).

Below right: A CGI spaceship in *Babylon 5*.

→ The Quantel DPE 5000 was launched in 1978 as the first fully specified Digital Video Effect (DVE) system, with many exciting new features including image flipping, complex electronic wipes and the ability to zoom in and out of a moving picture with no loss of resolution. The equipment was used extensively in *The Leisure Hive* (1980), helping to achieve a shot panning away from Brighton beach and into space, the materialisation of the TARDIS in a zoom-out shot, and the startling cliffhanger in which the camera zoomed into the Doctor's screaming mouth as he was seemingly torn limb from limb.

It was around this time that AJ Mitchell left the BBC, with Dave Chapman taking over *Doctor Who*'s video effects work more or less full-time. By 1983, the Video Effects Department finally had its own dedicated space, having taken over the old 'Puppet Theatre' model stage area at BBC Television Centre. The video effects workshop included three VT machines, a vision mixer, a Quantel 5000 and a new piece of equipment called Paintbox.

Released by Quantel in 1981, Paintbox was an extremely advanced television graphics system for its time. Digital painting work with dedicated hardware was now an affordable option for the *Doctor Who* production team. Chapman used Paintbox for a variety of effects in Season 22, including the shots of the Doctor in the 'desert' in *Vengeance on Varos* (1985) and the sonic-wave patterns emitted by the DJ's sound weapon in *Revelation of the Daleks* (1985). The same software was later used to enable the creation of moving Dalek laser blasts in *Remembrance of the Daleks* (1988).

In 1985, Quantel released a digital editing and visual effects compositing system called HARRY, enabling multi-layered compositing of images, typography and animation. HARRY was used to create Thoros Beta's lurid alien landscape in *The Trial of a Time Lord* (1986). The earliest example of a fully rendered computer-generated effects (CGI) sequence in *Doctor Who* was the opening pre-titles scene for *Time and the Rani* (1987), which involved a three-dimensional CGI model of the TARDIS. This, and the new title sequence that followed it, were designed and animated by an independent company called CAL Video, using a combination of in-house software, Paintbox and HARRY.

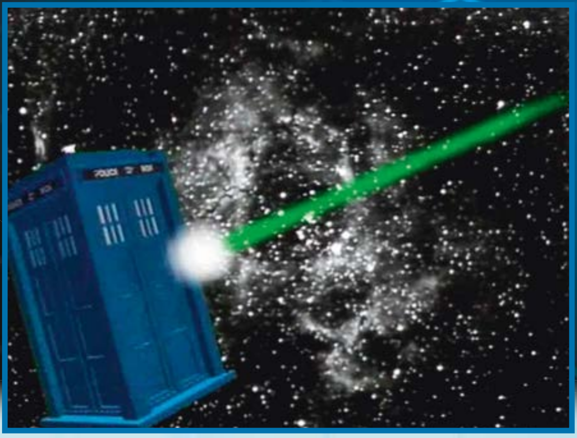
In 1989, the same year the BBC ceased production on *Doctor Who*'s original run of episodes, computer-generated effects took a massive leap forward with the release of James Cameron's film *The Abyss*. Cutting-edge CGI was used for a sequence where alien creatures manipulated a tendril of water to mimic human faces. This sequence, created by Industrial Light and Magic, involved the very first version of Adobe's Photoshop. *The Abyss* paved the way for future Hollywood blockbusters such as *Terminator 2* (1991) and *Jurassic Park* (1993), and it

DIGITAL PIONEER

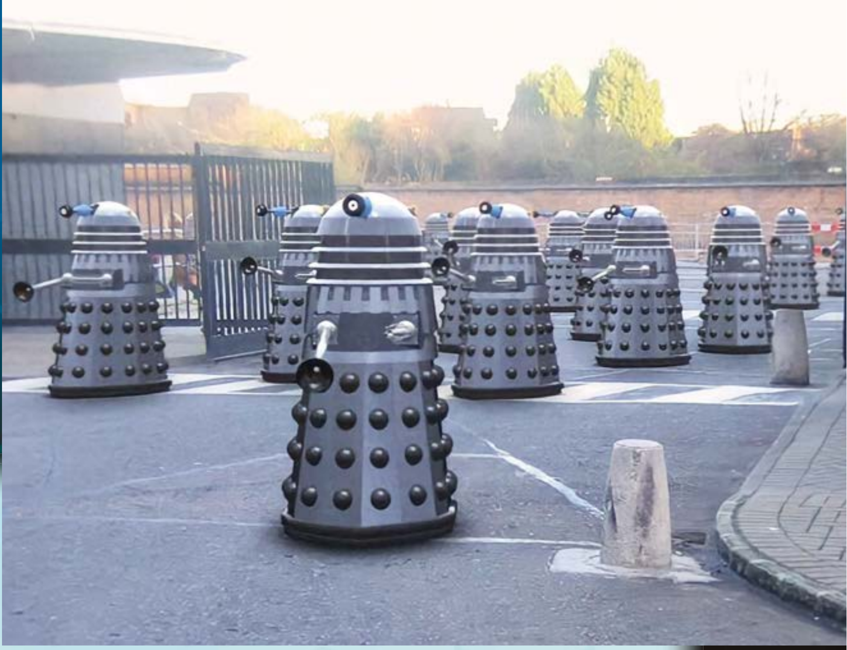
One of the most important figures in the history of digital effects on TV was former BBC visual effects designer Ron Thornton, who worked extensively on *Doctor Who* and *Blake's 7* in the 1980s.

When work dried up at the BBC, Thornton moved overseas and contributed to *Captain Power and the Soldiers of the Future* (1987) in Canada. This innovative series merged live action with animation based on computer-generated images, ultimately leading to Thornton working on a major new science-fiction series called *Babylon 5* (1993-97). The one-minute video of proposed CGI effects created by Thornton was instrumental in selling the series to Warner Bros.

Babylon 5 was the first series where the visual effects were created exclusively in CGI. Thornton set up a company called Foundation Imaging and created the visuals for *Babylon 5*'s first three seasons, receiving an Emmy in the process. He later worked on *Star Trek: Voyager*, which earned him another Emmy nomination. This heralded the end of model miniature work as the predominant method of producing visual effects. Lightwave 3D, the software used by Thornton at Foundation Imaging, became the industry standard for the next two decades.



Above left: The opening shots of *Time and the Rani* (1987) were realised entirely in CGI – a first for *Doctor Who*.



Above right: CGI test footage of Daleks invading Television Centre, created in 2004 by Nick Sainton-Clark and Linda Dodd of the BBC Digital Effects and 3D Animation Department. This footage was used a part of a bid to work on the revived series of *Doctor Who* planned for 2005.

IN 1985, QUANTEL RELEASED A DIGITAL EDITING AND VISUAL EFFECTS COMPOSITING SYSTEM CALLED HARRY.

wasn't long before Photoshop consigned Paintbox to history.

By the mid-1990s CGI was becoming affordable for US television productions. The *Doctor Who* TV movie, a 1996 co-production between BBC Worldwide and Universal Studios, featured CGI effects from a Canadian post-production company called Northwest Imaging, which also contributed to *The X-Files* (1993-2002). The impressive computer-generated effects included a new opening title sequence, a 'Master Morphant' (in puddle and snake-form), the TARDIS Cloister Room ceiling and a striking shot of the Doctor walking through Grace's window.

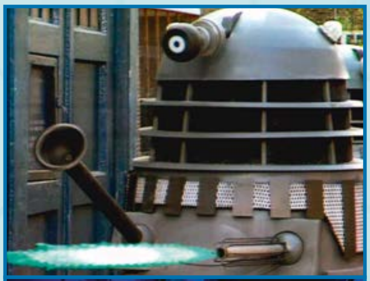
Meanwhile, back in the UK the BBC Visual Effects Department was making its first foray into CGI for an *Horizon* documentary called *Mars: Death or Glory* (1997). The extensive CGI sequences were designed by Paul McGuinness and Alan 'Rocky' Marshall, both of whom had worked extensively on *Doctor Who* in the late 1980s. The team was then commissioned by the BBC Science Department to provide digital effects for an ambitious series called *The Planets* (1998), but the bulk of the work was given to an external supplier. This brought an abrupt end to the department's expansion into the world of digital effects. The Video Effects Department had been investing heavily in new digital technology and they successfully argued that they were better suited to this new way of working.

The BBC Visual Effects Department closed in March 2003 and the Video Effects Department changed its name to BBC Digital Effects and 3D Animation. In 2004 the department learned that *Doctor Who* was coming back, and post-production managers Nick Sainton-Clark and Linda Dodd decided to make a bid for the digital effects work. They created a shot of computer-generated Daleks swarming through the gates of Television Centre, which was enough to get them a formal invitation to pitch for the series. The digital effects contract was ultimately awarded to The Mill, a London-based effects facility best known for its Oscar-winning work on Ridley Scott's *Gladiator*.

Nowadays, the digital effects on *Doctor Who* are provided by a number of different companies including DNEG, Zodiak VFX and BBC Wales, with additional contributions from visual effects expert Ben Pickles. This collaborative approach requires a huge amount of co-ordination, which is the responsibility of *Doctor Who*'s visual effects editor, Emily Lawrence.

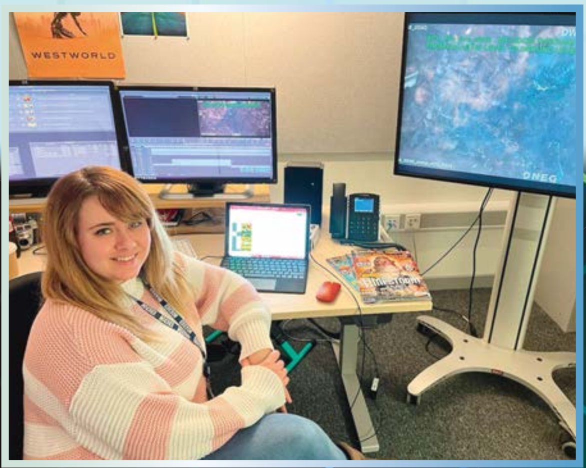
"My job begins when the rushes are in and the episodes are actually edited together," explains Emily. "Once we've got an episode assembly put together, I go through and label up all the shots. I watch each episode with [co-executive producer] Nikki Wilson, and she always knows who each shot should go to and

→



Left inset above: Paintbox was used to create animated gun blasts in *Remembrance of the Daleks* (1988).

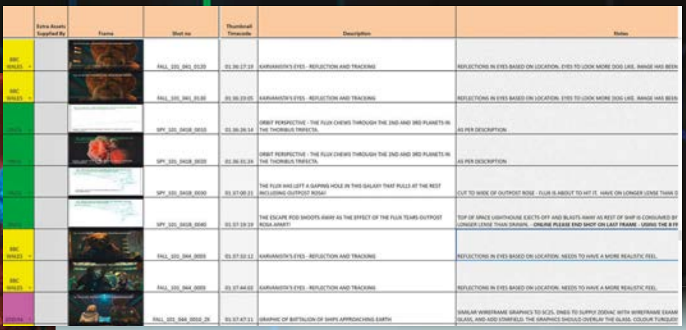
Left inset centre and below: CGI was used in the 1996 *Doctor Who* TV movie for the 'Master Morphant' in the TARDIS, and the Master Morphant in its 'snake' form.



Bottom left: Visual effects editor Emily Lawrence at work.

Bottom right: A CGI alien landscape created for *The Vanquishers*.

THE DIGITAL AGE



Above left: Sontaran spaceships engage in battle in *The Vanquishers*.

Above right: One of Emily Lawrence's effects planning spreadsheets.

Below left: A CGI shot of Gallifrey, created by The Mill for *The Day of the Doctor* (2013).

Below right: A CGI shot of Satellite 5, created by The Mill for Series 1 (2005).

→ how much it's likely to cost. We then talk to the VFX vendors, decide which vendor is going to do which effect and decide what each shot is going to look like. After we've had that initial discussion, the vendors make a pre-vis temp of the shot, we review it and give notes, they send another version which is also reviewed, and that goes on until each shot is signed off."

Emily makes the whole process sound very straightforward, but it's actually a huge logistical undertaking that involves organising the VFX vendors' schedules and making sure everything is delivered on time. "I have a massive spreadsheet that lists every shot, the time code, which vendor is working on it, all the camera information and whether it's been delivered or not. I use my spreadsheet to track everything, and I share that with sound editors, online editors and the graders."

> "FLUX HAD MORE VISUAL EFFECTS THAN ANY OTHER SERIES." EMILY LAWRENCE

Another important factor for Emily to consider is the re-use of existing digital assets across multiple episodes, and this was particularly important on the 2021 series, *Flux*. "If a certain effect is used in episode one and is needed again in episode six then it has to look the same and it has to be the same VFX vendor. It's my job to make sure the right shots are going to the right vendor. BBC Wales tend to do most of the graphics and the lasers, mainly because they've got all the assets from previous series, and they have the capacity to do it."

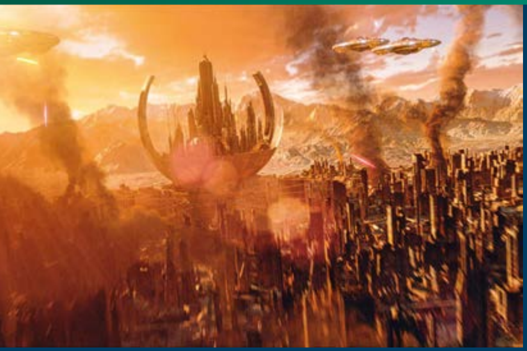
Showrunner Chris Chibnall's stated aim for *Flux* was that each of the six episodes should feel like a "double espresso shot of *Doctor Who*", and the various VFX vendors certainly rose to that challenge. "*Flux* had more visual effects than any other series," confirms Emily. "The episodes were all really spectacular. When the vendors were showing us their shots, we'd just be blown away. The bar has been raised so high."

The digital effects in the latest episodes of *Doctor Who* are created using cutting-edge technology. Given that the industry is evolving at a rapid pace, what does Emily think the future of *Doctor Who*'s digital effects might be? "The 360 screens in *The Mandalorian* and how they used gaming software to create those amazing landscapes is something I'd love to see in *Doctor Who*," she replies. Disney's *The Mandalorian* (2019-) uses virtual sets created using Unreal Engine, a powerful video-game-creation tool that gives the director complete control over the set and surrounding environment. "The actors walk in front of the screen and the environment moves with them," explains Emily. "That means we wouldn't need green screen anymore and that would really help our VFX vendors, because they wouldn't have to spend hours rotoscoping out the green screen.

"The visual effects companies would have to do a lot of the work before the production even begins shooting. A lot of the key visual effects sequences would have to be completed before a single shot had been filmed. At the moment, we don't start working on the digital effects until principal photography on an episode is completed, so it would mean turning the whole production process on its head. And eventually they'll start shooting in 8K, which will also have a huge impact on visual effects.

"We're in the thick of the *Doctor Who* Centenary Special at the moment," she adds. "I can't give anything away, but I can tell you that it's going to be an absolutely spectacular episode with a lot of visual effects..." **DWM**

FROM MILL TO MILK



When *Doctor Who* resumed production in 2004, the digital effects were provided by The Mill, a post-production and visual effects company launched in 1990.

Computer-generated imagery no longer belonged solely in the realm of big-budget Hollywood films and *Doctor Who* could now afford to use CGI to enhance the practical effects, giving the production team a greater sense of freedom and ambition than had been possible during the series' original run. The Mill revolutionised the look and feel of *Doctor Who* and in 2010 won a Royal Television Society Award for *The Pandorica Opens*.

The Mill also produced digital effects for the spin-offs *Torchwood* and *The Sarah Jane Adventures*, as well as several other television dramas such as *Merlin* and *Demons*. In 2013 The Mill closed its television department, partly because of a downturn in the number of high-end VFX-driven drama series commissioned that year. Several former members of The Mill's television department went on to found Milk VFX, which handled the majority of digital effects work in *Doctor Who* from 2013 to 2017.

JEMMA **REDGRAVE** INGRID **OLIVER** TOM **BAKER** MARK **BONNAR** ELEANOR **CROOKS** CHRISTOPHER **NAYLOR**

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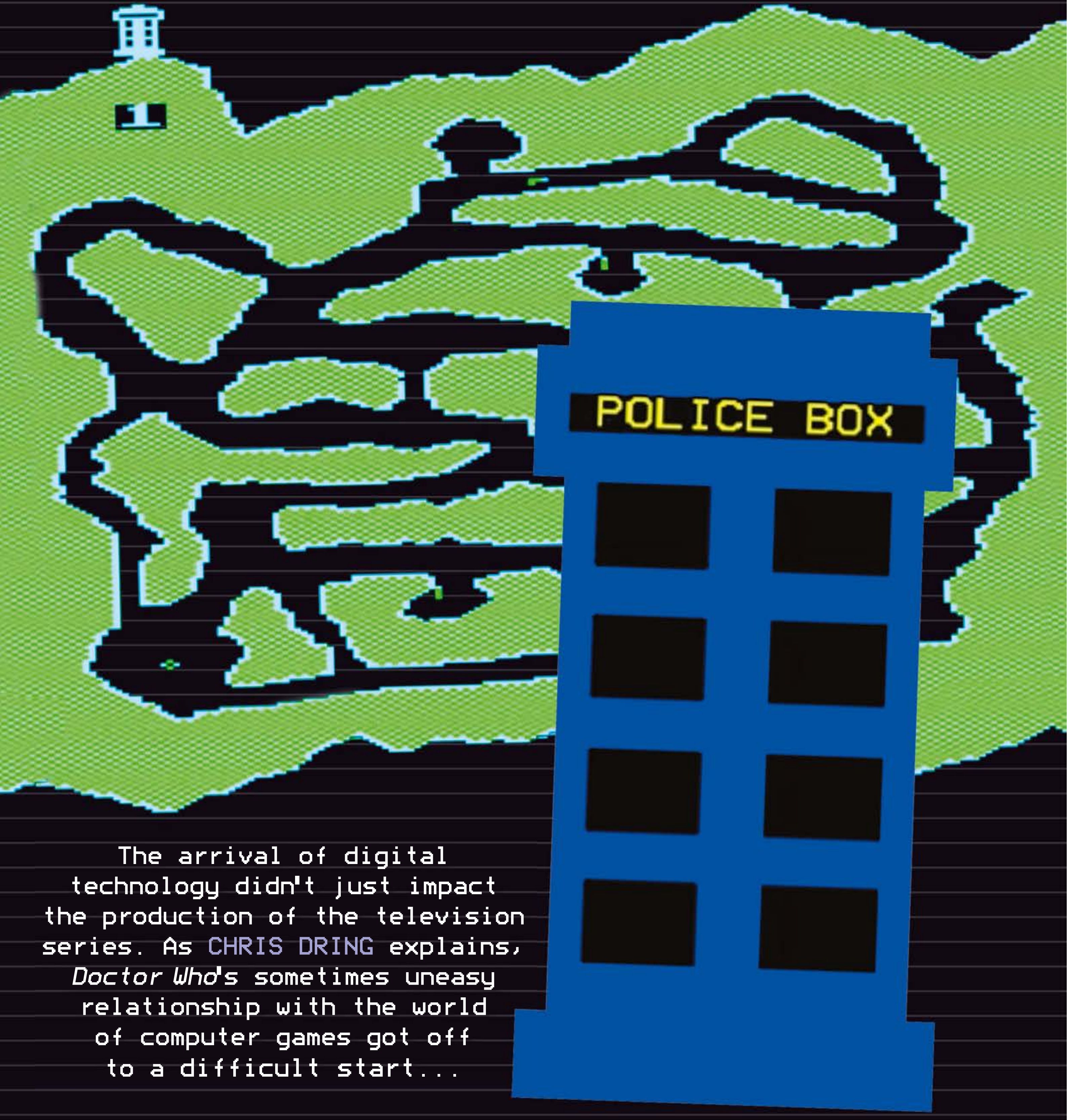
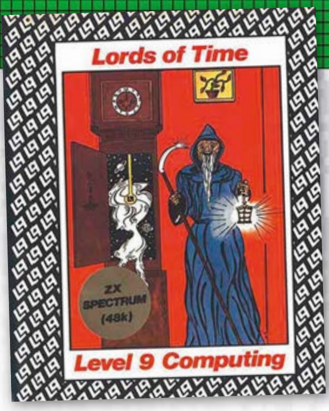
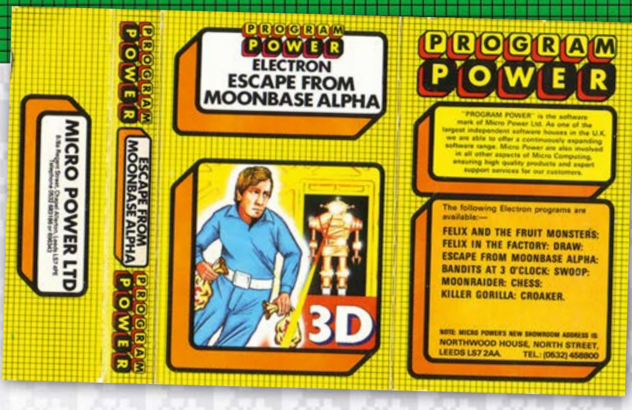
AHEAD OF THE GAME



The arrival of digital technology didn't just impact the production of the television series. As CHRIS DRING explains, *Doctor Who*'s sometimes uneasy relationship with the world of computer games got off to a difficult start...





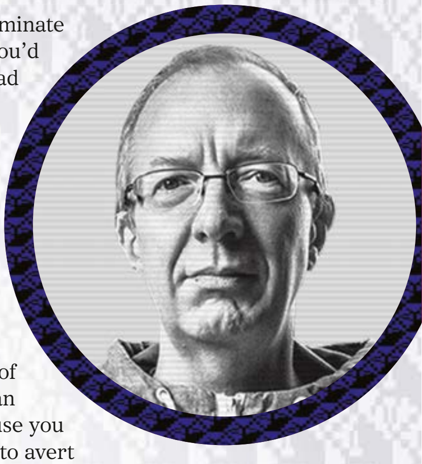
On 1983 gaming was a pastime primarily played out in arcades. *Space Invaders* was only five years old, *Pac-Man* and *Donkey Kong* were relative newcomers, and no one had even heard of *Super Mario* or *Sonic the Hedgehog*. Yet it was here, at the dawn of the hobby, that the first *Doctor Who* games emerged.

The late 1970s and early 80s were filled with predictions that the microcomputer was about to revolutionise the way we worked and lived. The BBC was eager to play its part and in 1979 launched the Computer Literacy Project, which two years later led to the creation of the BBC Micro. This was a series of computers built with education in mind, but it didn't take long before the first cassette-loaded games emerged.

In 1983 there were several titles that paid tribute to *Doctor Who*, including the interactive fiction game *Lords of Time* and the action-based *Escape from Moonbase Alpha*. But there were two in particular that were built entirely around the *Doctor Who* universe – an official game from BBC Soft and a not-so-official game from Red Shift. Both were developed by teenage programmers.

Julian Gollop didn't even have a computer when he came up with *Time Lords*, which was created as a tabletop role-playing game akin to *Dungeons and Dragons*. Instead of a Dungeon Master you had a Time Master, and the various players had to pick a race to lead, including Daleks and Cybermen.

"It wasn't easy to play," admits Julian. "The Time Master had to create a universe, with a pair of dice and rules on how a universe is generated. The other players would then have to pick from five planets with 15 time zones. It was about time altering. You'd play one of the five races, and you'd have to make your race dominate the universe by Time Zone 15. To do that, you'd have to locate the places where your race had lost wars and change the outcome."



It was a complex idea and the Time Master would have to continually alter the universe, depending on what the players did. But when home computers arrived, Julian saw an opportunity to allow the machine to do all those calculations instead.

Julian, who was just 17, turned to his friend Andrew Greene to program the game for the BBC Micro. "The first version of *Time Lords* looked like a spreadsheet," Julian remembers. "It was still a little fiddly, because you had to take turns and the other players had to avert their gaze, because they weren't supposed to see what you were seeing."

Julian had friends at publisher Red Shift, who would distribute the game, but nobody had the rights to *Doctor Who*. Therefore, the Daleks changed their name to 'Kaleds' and the Cybermen were described as 'Cyburmen'.

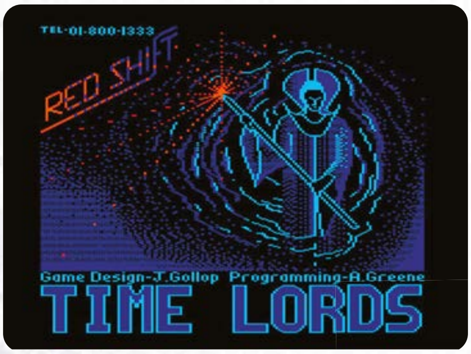
It wasn't just the names that Julian changed for the computer version. He also introduced combat – if players encountered another player in the past, they could kill them and undo all their subsequent actions. This meant it was possible to create a paradox, which "would cause the universe to explode and the game to end," says Julian, laughing.

IF PLAYERS ENCOUNTERED ANOTHER PLAYER IN THE PAST, THEY COULD KILL THEM AND UNDO ALL THEIR SUBSEQUENT ACTIONS.

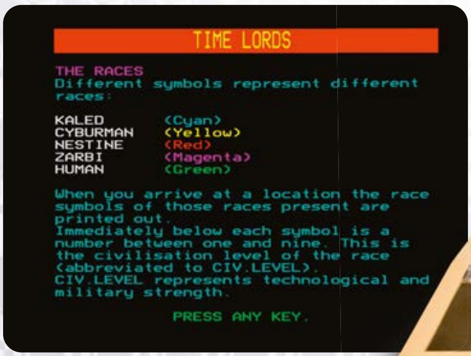
Julian remembers attending computer shows to sell *Time Lords*, with the original version being packaged in a folded piece of cardboard inside a plastic bag. The game was later updated and re-released in a box in 1984, with Teletext-style visuals and the addition of companions. "It was the first computer game I ever designed, and I knew from that moment I wanted to make games," he says.

Today, Julian is a world-renowned game-maker, famous for creating the XCOM series and continuing to develop games via his own studio. Could we one day see a modern retelling of *Time Lords*? "I'll think about it," he says sincerely. "I've often thought it would make an interesting game even for people these days, because there are no other games like it."

Jeremy Ruston was only 15 when he started working with the BBC. He wrote books for BBC Publications as part of the Computer Literacy Project, and the team would occasionally ask him to do things outside of writing, including posing for a →



RED SHIFT
Time Lords



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TIME LORDS

THE RACES
Different symbols represent different
races:

KALED         (Cyan)
CYBURMAN      (Yellow)
NESTINE       (Red)
ZARBI         (Magenta)
HUMAN         (Green)

When you arrive at a location the race
symbols of those races present are
printed out.
Immediately below each symbol is a
number between one and nine. This is
the civilisation level of the race
(abbreviated to CIV.LEVEL).
CIV.LEVEL represents technological and
military strength.

          PRESS ANY KEY.
```

RED SHIFT
Time Lords
TIMELORDS
* RUN *
BBC · B
RED SHIFT 1984

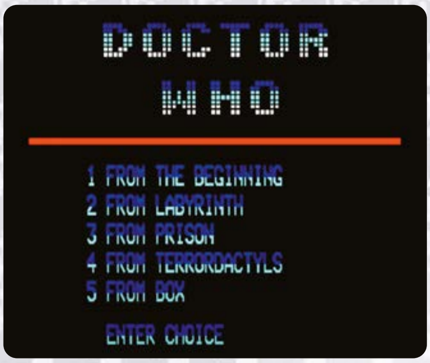
Opposite page: Two images from *The First Adventure* (1983): the Labyrinth of Death in Episode One, and the TARDIS from the game's loading screen.

Top: Packaging for *Lords of Time* (1983) and *Escape from Moonbase Alpha*. The games were supplied on audio cassette tapes.

Above: Julian Gollop, the programmer of *Time Lords*, went on to become a world-renowned game maker.

Below left: Screenshots from the updated version of *Time Lords* (1984), the cassette packaging, and a BBC Micro B computer plus monitor.

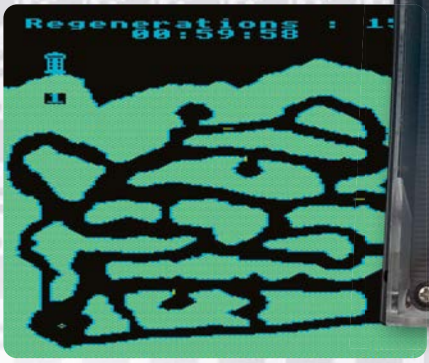
Below right: The cassette tape and manual of *Time Lords*.



DOCTOR
WHO

1 FROM THE BEGINNING
2 FROM LABYRINTH
3 FROM PRISON
4 FROM TERRORDACTYLS
5 FROM BOX

ENTER CHOICE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DOCTOR WHO
THE FIRST ADVENTURE
BRITISH BROADCASTING SOFT CORPORATION
PLAY THIS SIDE
© British Broadcasting Corporation and Contributors 1983

Above left: The menu screen from *The First Adventure*.

Above centre: Episode One of *The First Adventure* was a maze game.

Above right: In common with nearly all computer games of the era, *The First Adventure* was loaded using an audio cassette.

Right: "I was thinking about it from my perspective as a programmer, rather than the player," recalls Jeremy Ruston, who was a teenager when he wrote *The First Adventure*.

Below left: Episode Two of *The First Adventure*, in which the player had to carry explosives over a moat, was inspired by the game Frogger.

Bottom left: Episode Three of *The First Adventure*, in which the player had to defeat the Terrordactyls, was inspired by the game Galaxians.

Bottom right: The outer packaging and manual for *The First Adventure*.

→ picture on the box of a BBC Micro accessory. One day Jeremy received a rather more demanding request – to write the code for the first official *Doctor Who* computer game. Ruston was a huge *Doctor Who* fan. The only problem was that he didn't actually like games.

"Of course, as soon as they asked me to do it, I was always going to say yes," he recalls. "I wouldn't have said, 'I don't like games.' I would have said that I *do* like games, because it's an area where people do tour-de-force programming. I saw it in those terms. In retrospect, I didn't really think much about playability or enjoyability. I was thinking about it from my perspective as a programmer, rather than the player."

Whereas Julian Gollop was a game designer, Jeremy Ruston was very much a programmer, but he wasn't alone in making *The First Adventure*. "It was a group effort," he explains. "I remember a lot of meetings where I would show progress and we'd discuss what to do next. It was my first experience of making something myself but not being wholly responsible for it. Which was a great feeling and mitigated the fact that I didn't think I was the right person to do it. I remember it being stressful at the end – I would often get into deadline crunches and deal with them in the most adolescent way, which was staying up all night drinking coffee and eventually making myself ill.

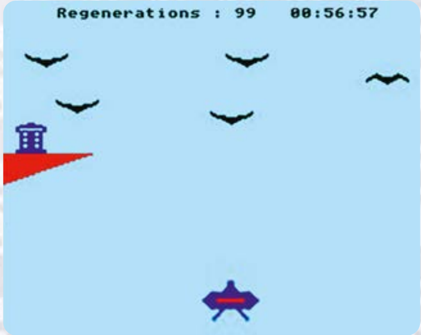
"We also had John Nathan-Turner making decisions at some level," he adds. Jeremy never met JNT, but he did get to visit the Radiophonic Workshop and the BBC's Visual Effects Department in Acton.

"I was running through the BBC trying to get all the things I needed," he says. "I don't remember why I visited these places. I remember what the Radiophonic Workshop was all about, rather than the project. As soon as I walked through the door, I was just asking questions."

THE FIRST ADVENTURE COMPRISED FOUR GAMES WHERE THE DOCTOR HAD TO TRANSPORT THE KEY TO TIME "TO JOURNEY'S END".

Doctor Who: The First Adventure comprised four games, each of them representing an episode where the Doctor had to transport the Key to Time "to journey's end". The story was told via the game's manual, although Jeremy didn't see this until after the game was released.

Each of the four games was an obvious adaptation of existing, popular formats, and players had an hour in which to do them all. The first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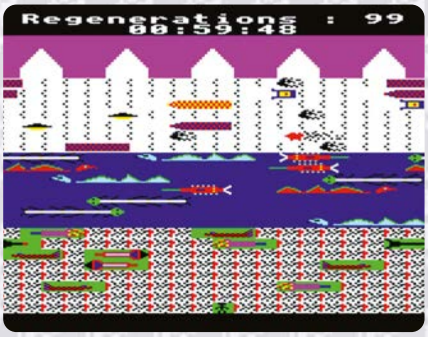
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DOCTOR WHO
THE FIRST ADVENTURE
BRITISH BROADCASTING SOFT CORPORATION
DOCTOR WHO
THE FIRST ADVENTURE
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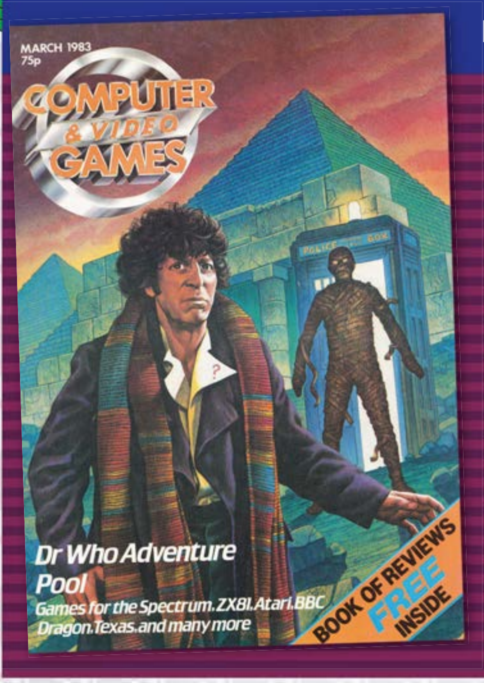
JUST THE TYPE

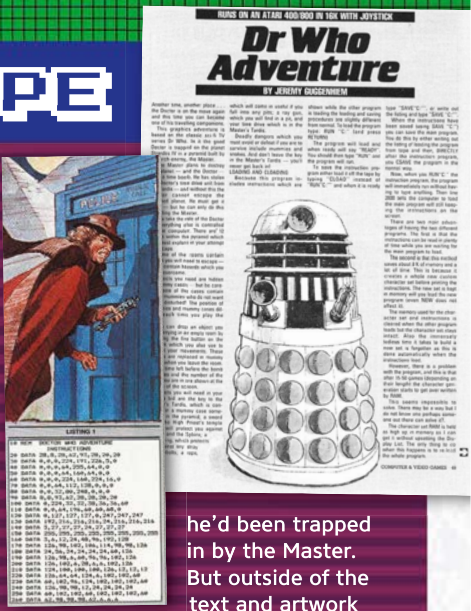


Strictly speaking, *The First Adventure* wasn't the first official *Doctor Who* computer game.

The March 1983 edition of *Computer & Video Games* magazine featured the Fourth Doctor on its cover, despite the fact that the series was deep into the Fifth Doctor's reign. Inside, there were three pages of code for a game called *Dr Who Adventure*. Players had to faithfully type the code into an Atari 400 or 800 computer to get the game to work.

Typing in game code from magazines was a slow and painful process that didn't always work. It wasn't uncommon for a small mistake to make it into the code, resulting in a barrage of complaints to the offices of *C&VG* publisher EMAP.

And the results were rarely worth the considerable effort. In this instance, the Doctor had to make his way out of 12 rooms to escape a pyramid he'd been trapped in by the Master. But outside of the text and artwork in the magazine, the game could easily have been based on any other subject.



RUNS ON AN ATARI 400/800 IN 16K WITH JOYSTICK

Dr Who Adventure

BY JEREMY GUGGENHEIM

level, 'The Labyrinth of Death', was a very difficult version of *Pac-Man*. Level two, 'The Prison', owed quite a lot to *Frogger*. Level three, 'The Terrordactyls', was familiar to anyone who had played *Space Invaders*, while 'The Box of Tantalus' was a version of *Battleships*. "They were inferior copies," admits Jeremy. "There were few game archetypes back then, and we weren't up for inventing new ones.

"I recently searched on YouTube for the game," he continues. "One of the thrilling things I found was two French teenagers playing the game, and laughing uproariously about how weird and cranky it is. In 1983, obviously, we wouldn't have any idea that people in 2021 would take the trouble to run these games."

Jeremy never returned to games and has since held senior technical roles at a variety of organisations. But he remembers his time working on the game fondly.

"It was right place, right time," he says. "Not looking very far for someone to write the game... that's not great. It's not how you'd want your public money to be spent. But that's how it worked at the time. You went with people you trusted, and BBC Publications was in a poor position to properly assess how easy it would be to work with some random programmer. They must have felt they could work with me."

Along with *Time Lords*, *The First Adventure* was a tentative start to what would become a turbulent and complicated journey for *Doctor Who* in video games. **DWM**

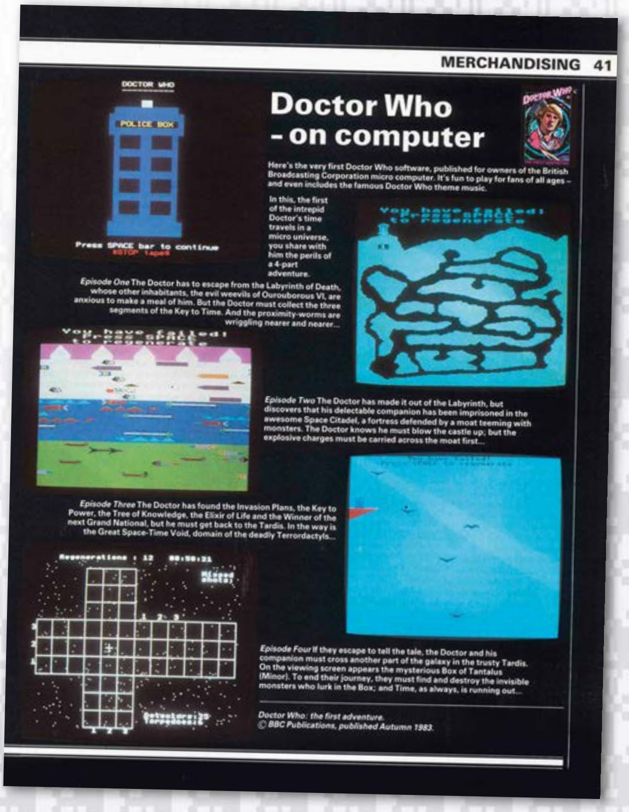
Above left: The March 1983 issue of *Computer & Video Games* featured the Fourth Doctor on the cover.

Above right: The magazine included code that had to be manually entered by readers into their Atari computers in order to play *Dr Who Adventure*.

Below left: *Doctor Who*'s producer John Nathan-Turner with the series' Saturn Award and a copy of *The First Adventure* in 1984.

Below right: The *Radio Times Doctor Who 20th Anniversary Special* (1983) included a short feature on *The First Adventure*.

DOCTOR WHO
THE FIRST


DOCTOR WHO
POLICE BOX
Press SPACE bar to continue
#STOP tape#
Regenerations : 12
Missed shots:
Detectors:
Torpedoes:

MERCHANDISING 41

Doctor Who - on computer

Here's the very first Doctor Who software, published for owners of the British Broadcasting Corporation micro computer. It's fun to play for fans of all ages – and even includes the famous Doctor Who theme music.

In this, the first of the intrepid Doctor's time travels in a micro universe, you share with him the perils of a 4-part adventure.

Episode One The Doctor has to escape from the Labyrinth of Death, whose other inhabitants, the evil weevils of Ourouborous VI, are anxious to make a meal of him. But the Doctor must collect the three segments of the Key to Time. And the proximity-worms are wriggling nearer and nearer...

Episode Two The Doctor has made it out of the Labyrinth, but discovers that his delectable companion has been imprisoned in the awesome Space Citadel, a fortress defended by a moat teeming with monsters. The Doctor knows he must blow the castle up; but the explosive charges must be carried across the moat first...

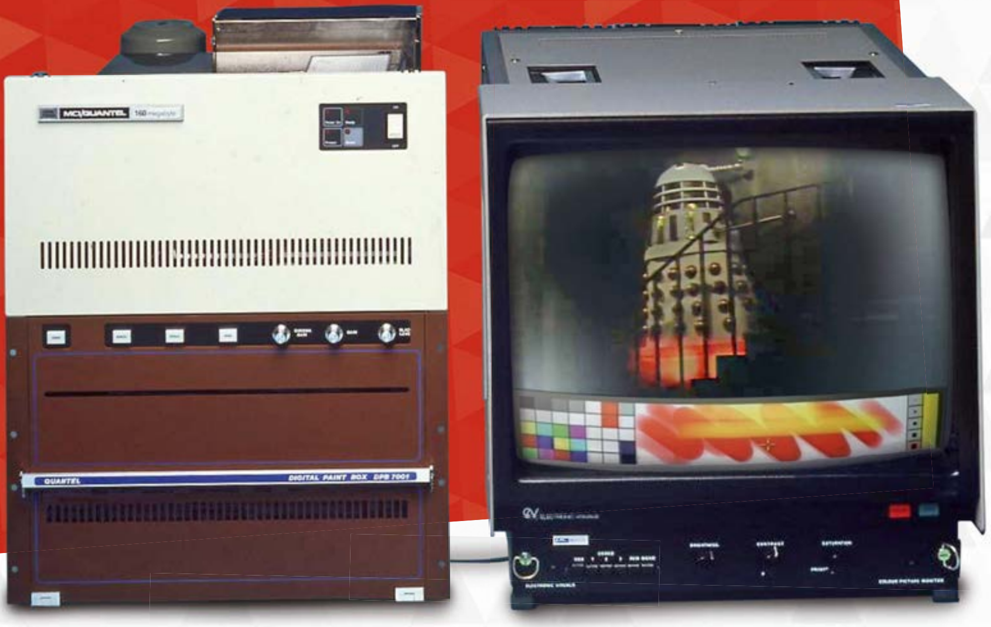
Episode Three The Doctor has found the Invasion Plans, the Key to Power, the Tree of Knowledge, the Elixir of Life and the Winner of the next Grand National, but he must get back to the Tardis. In the way is the Great Space-Time Void, domain of the deadly Terrordactyls...

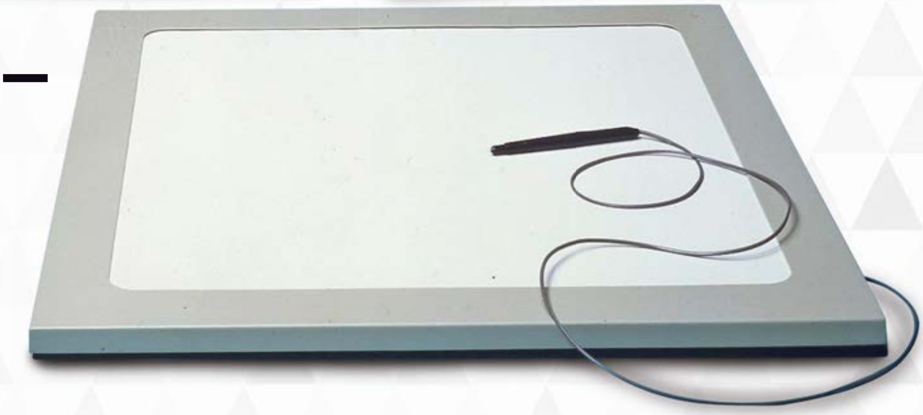
Episode Four If they escape to tell the tale, the Doctor and his companion must cross another part of the galaxy in the trusty Tardis. On the viewing screen appears the mysterious Box of Tantalus (Minor). To end their journey, they must find and destroy the invisible monsters who lurk in the Box; and Time, as always, is running out...

Doctor Who: the first adventure.
© BBC Publications, published Autumn 1983.

BRUSHING UP

In the last few years of *Doctor Who*'s original run, digital technology opened up new possibilities for video effects. **NEIL OSEMAN** speaks to matte artist **JIM McCARTHY** about his work with the Quantel Paintbox.





QUANTEL
DPB 7001 DIGITAL PAINT BOX

Above left: Matte artist Jim McCarthy and his wife Ruta.

Above right: The Quantel Paintbox DPB 7001, a 2D graphics workstation first used by the BBC in 1986.

Right: Jim's glass matte painting of the Tranquil Repose pyramids, as seen in *Revelation of the Daleks* (1985).

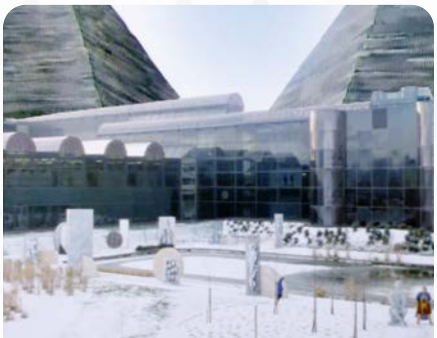
Jim McCarthy was teaching art in Glasgow when a friend made him aware that the BBC had vacancies for matte painters. "I was interested in film and I was wanting out of teaching," he says. "I was already trying to work as an illustrator."

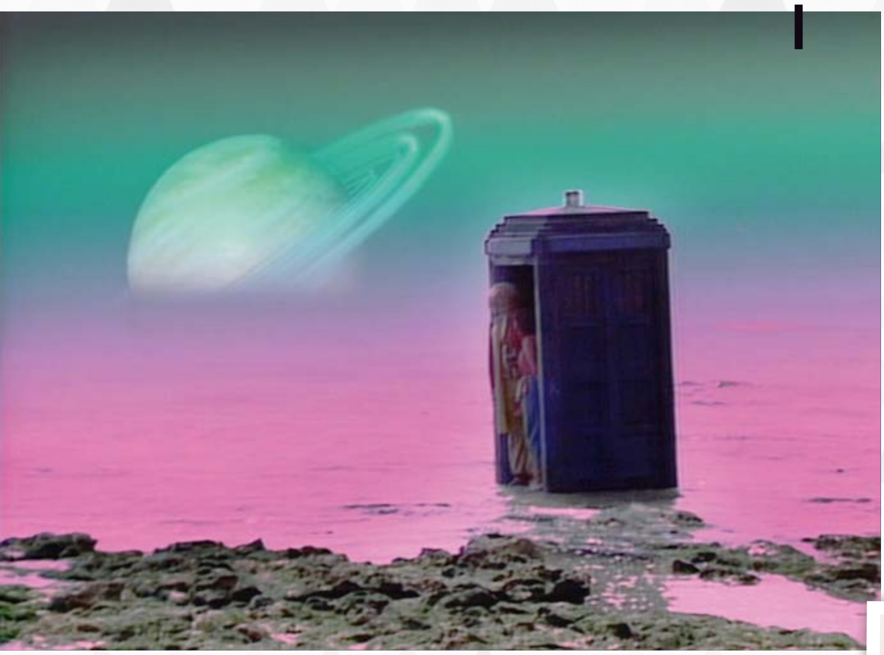
Matte painting involves placing a sheet of glass in front of the camera and painting elements like distant hills and buildings onto it, perfectly aligned with the real view visible beyond. But when Jim got the BBC job in June 1984, union rules meant that he wouldn't be matte painting full time. Rather, he was designated as a scenic artist and placed in a rotor system under which he alternated matte work with other painting tasks like portraits, murals and backdrops.

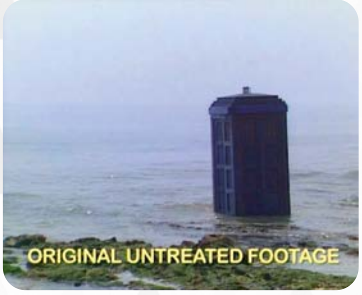
One of Jim's earliest *Doctor Who* assignments involved the setting for the 1985 story *Revelation of the Daleks*. He assisted Annie Ralli in creating a glass matte painting of the Tranquil Repose pyramids, augmenting location footage shot at IBM's headquarters in Portsmouth. "I saw the very first *Doctor Who* [in 1963]," remembers Jim, a sci-fi aficionado. "I was a big *Doctor Who* fan, so it was a bit of a thrill for me to work on it."

Not long afterwards, the BBC acquired a new piece of technology that would change the course of Jim's career.

Produced by the British company Quantel, the Paintbox DPB 7001 was a 2D graphics workstation first utilised by the BBC in 1986 to create the maps for weather forecasts. At that time, desktop computers running graphics software weren't powerful enough to store and edit TV-quality images, but the Paintbox was packed full of hardware specifically tailored to that one task. "Literally it was the size of a small fridge," Jim recalls,







"and it was – this figure always sticks in my mind – £300,000 or maybe £320,000. It was a fortune back then."

Jim remembers being introduced to the device with these less-than-encouraging words: "It's called the Paintbox, but you can't paint with it." It seems that Quantel had envisaged operators using the system more for compositing and manipulating existing images, but there was at least one group who foresaw that the device would be used for painting. "The unions said that, since glass shots had been scenic artists' work, scenic artists had to be trained on the Quantel Paintbox," Jim recalls, which is how he ended up on a course himself.

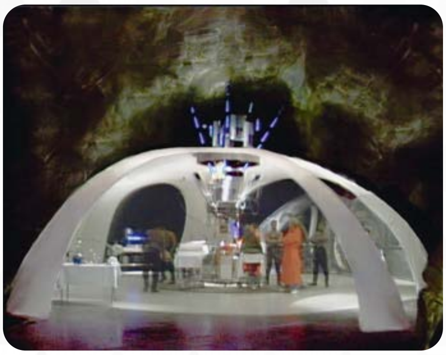
The Paintbox was operated using a pressure-sensitive stylus on a tablet hooked up to a TV monitor. "You had an airbrush, a flat brush and a brush they called chalk, and with those three brushes you could do anything," explains Jim. Images could be digitised from video footage to give operators a reference to paint over or to match their colours to. A degree of animation was also possible, but for no more than 12 seconds of screen time; even this required a dizzying amount of data by 1980s standards – about 330MB – which was stored on a 14" (35cm) hard disk.

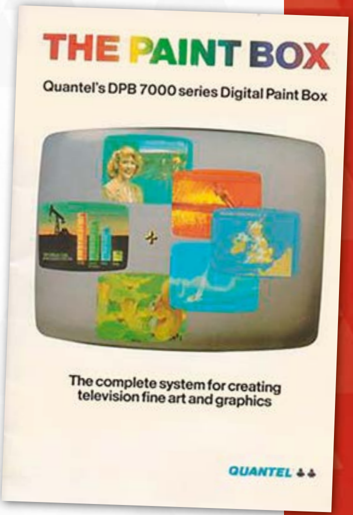
Jim was an early adopter of home computers so took to the new machine like oil to canvas. He soon became one of two Paintbox operators within the scenic art department.

At this time, effects work on *Doctor Who* was divided into visual effects like miniatures and pyrotechnics, and video effects that were created electronically. The video effects designer for a given story, usually Dave Chapman, decided which shots would be achieved on the Paintbox as opposed to other hardware.

Jim was assigned to paint several planets visited during the 1986 epic *The Trial of a Time Lord*, including the ringed gas-giant hanging in the pink sky of Thoros Beta in Part Five. "Colouring the sky in was an awkward job," says Jim. Parts Six and Seven include subtler examples of Jim's art, in the form of cave ceilings that appear above the studio sets representing the Mentors' underground facilities. →

> Being an early adopter of home computers, Jim took to the new machine like oil to canvas, becoming one of two Paintbox operators within the scenic art department.





THE PAINT BOX

Quantel's DPB 7000 series Digital Paint Box

The complete system for creating television fine art and graphics

QUANTEL

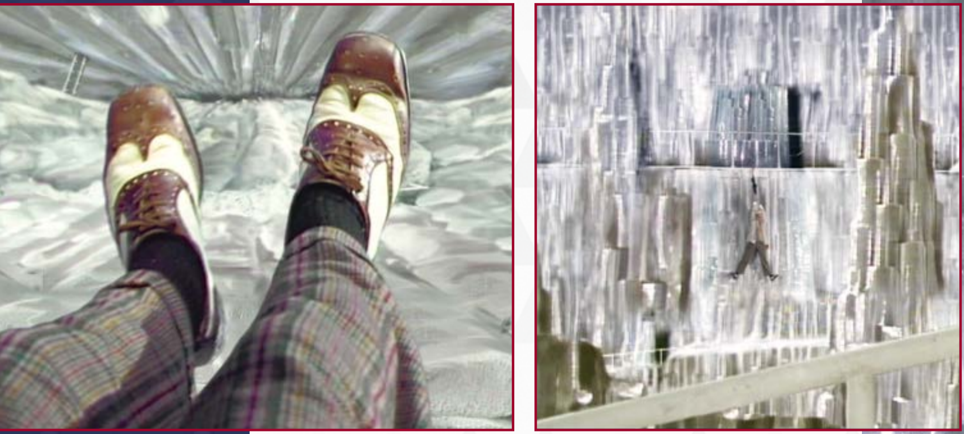
Top left: The TARDIS lands on Thoros Beta in Part Five of *The Trial of a Time Lord* (1986). The effect of the coloured sky and sea was achieved by Jim with Paintbox.

Above left: The original untreated footage.

Top right and above right: Colin Baker as the Doctor and the crew on location at Telscombe Cliffs, Peacehaven in June 1986 for *The Trial of a Time Lord*.

Below left and centre: Parts Six and Seven of *The Trial of a Time Lord* include subtler examples of Jim's work, in the form of cave ceilings that appear above the studio sets.

Below right: A brochure promoting Quantel's DPB 7000 series Digital Paint Box.



Above left and centre: The literal cliffhanger at the end of *Dragonfire* Part One (1987). Jim's paintings made the small set look vast.

Above right: Sylvester McCoy (as the Doctor) during recording for the scene.

Below inset: One of the bubble traps seen in *Time and the Rani* Part One (1987).

Bottom: McCoy in his first story, *Time and the Rani*; a Dalek ascends the stairs in Part One of *Remembrance of the Daleks* (1988); a soldier is exterminated earlier in the same episode.

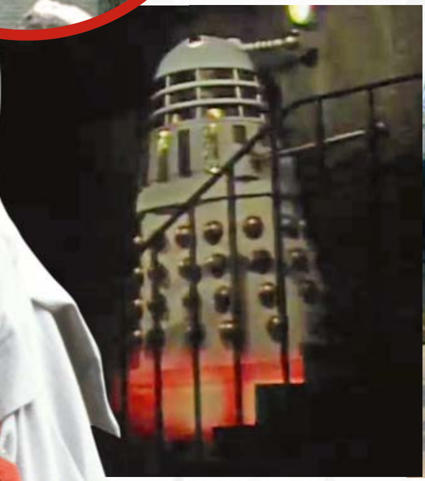
→By the following year, as Sylvester McCoy took on the role of the Seventh Doctor, Jim was supplying all the digital matte paintings for the series. These were often combined with other effects techniques, such as for the bubble traps in McCoy's debut story, *Time and the Rani.* Characters inside the floating bubbles were actors or miniature figures shot against a blue screen, but the bubble itself was one of Jim's animated paintings.

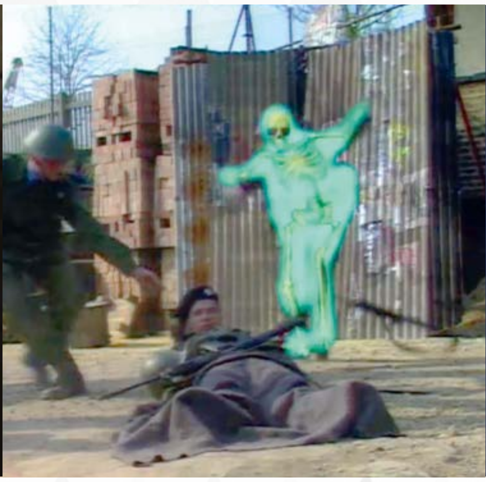
Part One of *Dragonfire* (1987) features a literal cliffhanger as the Doctor dangles over a yawning ice chasm. Jim painted a vertiginous view down the chasm, then suggested adding the Doctor's legs in the foreground by filming a stand-in against a blue screen. "I said, 'Right, it was my idea. I should play the Doctor!'" Disappointingly, however, McCoy's shoes didn't fit him, so the honour went to visual effects assistant Mike Tucker instead. "He's got the worst acting feet ever," says Jim, laughing.

The next year, though, Jim did become a part of television history – by creating the glow of energy that surrounded a hovering Dalek's base as it climbed a staircase for the very first time on screen. The story was *Remembrance of the Daleks*, which also featured a visual update to the famous extermination effect. For a few frames, the skeleton of the victim was visible as they were struck by the Dalek's energy ray. "When I did it at first, it didn't look right," Jim recalls. The solution was suggested to him by an article about the 1981 film *Dragonslayer*, for which the legendary animator Phil Tippett enhanced the realism of his stop-motion work by introducing motion-blur. "And I did that," Jim continues. "If the victim's hand was moving fast, I blurred the skeleton of his hand. When I did that, it worked so much better."

Another contribution to Dalek lore came in shots of the creatures materialising by transmat. "They came up with the idea that the inside of the Dalek would appear first, so I got to play about and design the inside of the Dalek," says Jim, who as a child had been thrilled by the

> Jim created the glow of energy that surrounded a hovering Dalek's base as it climbed a staircase for the very first time on screen.





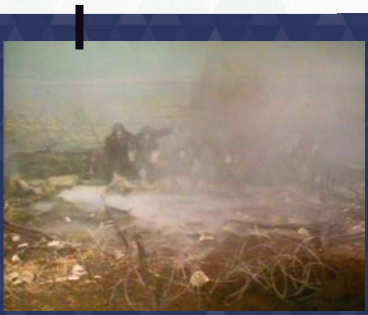
OUTSIDE THE TARDIS

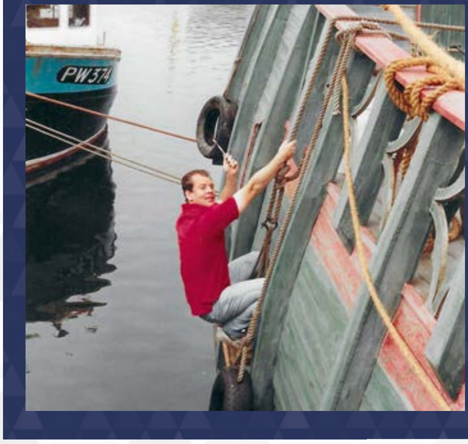
Besides *Doctor Who*, Jim worked on a huge range of BBC shows, as both a digital and traditional painter.

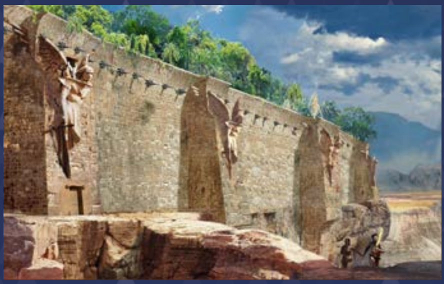
Frustrations included creating a huge gauze backdrop of No Man's Land for the memorable closing scene of *Blackadder Goes Forth* (1989), only to find it was barely visible in the final edit. Highlights included *The Chronicles of Narnia* (1988-90), for which Jim did everything from drawing storyboards, through painting digital matte shots and physical murals, to dangling from the side of the real *Dawn Treader* ship to paint it with dragon scales.

He remembers adding mischievous extra details to a backdrop for the sitcom *Only Fools and Horses* (1981-2003), showing a tower block opposite Del and Rodney's flat. "We had these *scenes* going on in all the windows which the television camera couldn't pick up," he says with a chuckle, before admitting that a passing producer was shocked and made him paint over them.

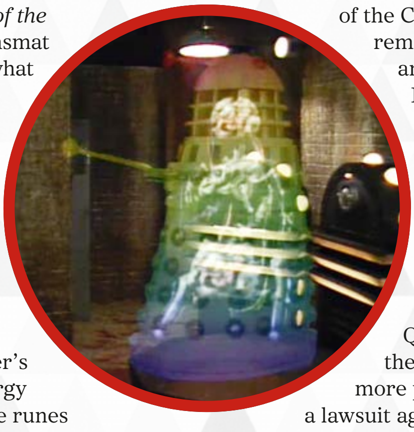
In 2003 Jim left the BBC to set up his own company, Scenic Art Co. Today he freelances, primarily as a concept artist. Over the last two years he's worked on *Good Omens*, Amazon's popular adaptation of the Terry Pratchett and Neil Gaiman novel, starring David Tennant and Michael Sheen, plus the upcoming adaptation of Gaiman's *Anansi Boys*.







production line glimpsed in *The Power of the Daleks* (1966). "I really enjoyed the transmat shots because it was always a mystery what was inside there. They let me do what I wanted, which was good." The result is an unsettling mix of vestigial skeleton, internal organs and cybernetics.

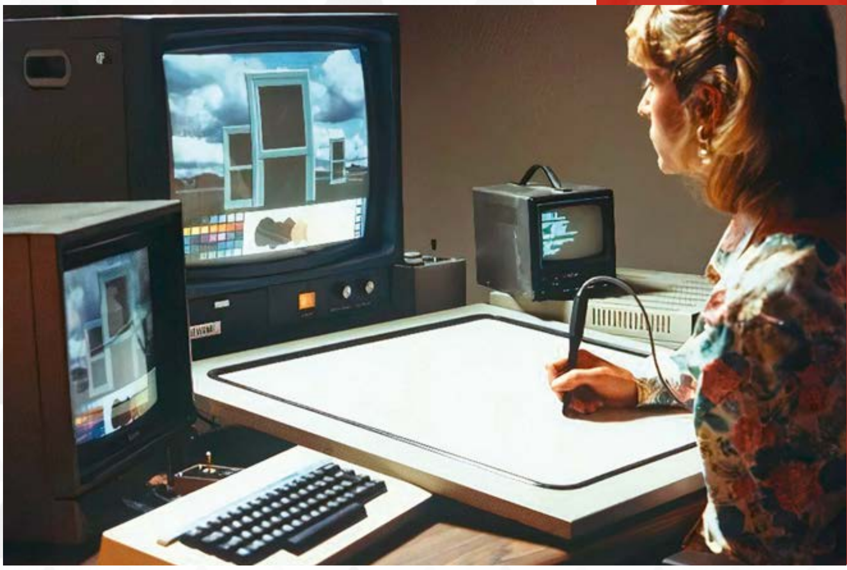


For *Silver Nemesis* (also 1988), Jim painted the time-storm that transports Richard and Lady Peinforte from 1638 to the present day. To the 1989 season he contributed wreathes of power around the Destroyer's hands in *Battlefield*, the dissipating energy of Light's demise in *Ghost Light*, and the runes that appeared on a crypt wall in *The Curse of Fenric*. These latter effects have a sharp inner core and a glowing surround, which Jim achieved using the Paintbox's different brushes: "I would spray the soft stuff, and then come back and draw in the centre bright bit," he recalls.

For *Survival*, the final broadcast story of *Doctor Who*'s 1963-89 run, Jim provided digital matte paintings to transform Dorset's Warmwell Quarry into the planet of the Cheetah People. He particularly remembers a wide shot of the Doctor and Paterson riding a horse – "because I thought, 'How could they be on horseback in *Doctor Who*?'" Jim extended a small slope of the quarry into the foothill of a dramatic mountain, while other members of the video effects team added swirling clouds.

That same year, a new version of Paintbox was released, but Quantel's market dried up during the 1990s as desktop computers grew more powerful. In 1997 the company lost a lawsuit against Adobe Photoshop, which they claimed had encroached on their Paintbox patents.

"I didn't realise at the time quite how important the Paintbox was going to be in my career, the fact that I was going to move from paint to fully digital," says Jim. "I think I may have been the first digital matte painter, because we were doing it before anyone else had the technology. We were inventing it as we went along." **DWM**



Top left: Jim on the *Dawn Treader* set for *The Chronicles of Narnia* (1988-90).

Top centre: Sadly, the backdrop Jim created for the poignant closing scene of *Blackadder Goes Forth* (1989) was barely visible in the finished episode.

Top right: The backdrop for the Trotters' flat as used in the 1990 *Only Fools and Horses* episode *The Sky's the Limit*.

Above right: An example of Jim's concept art for *Good Omens* (2019).

Left inset: The transmat in operation in *Remembrance of the Daleks*.

Below left: Jim's digital matte paintings created the alien skies in *Survival* (1989).

Below right: A promotional shot of some of the later Paintbox equipment.

FILMING THE IMPOSSIBLE

DAVE BANNISTER and **ANDREW ROBERTSON** were given the daunting task of destroying the universe in *Flux*. As they neared the end of that process, they spoke to **PAUL KIRKLEY** about their responsibilities as the series' visual effects supervisors.

Doctor Who's visual effects may have changed beyond recognition over the past few decades, but one thing has remained reassuringly constant: the visual effects experts still spend a lot of their time hanging around in quarries.

"This year, I went to the same quarry twice, for two different planets," recalls Dave Bannister, who's fresh from destroying half the universe in *Flux*.

"You can guarantee, there will always be a quarry," agrees Andrew Robertson, Dave's co-VFX supervisor at Oscar-winning effects company DNEG.

For anyone worried that modern visual effects is just a bunch of people sitting at computer screens talking about frame rates and cloud rendering, the news they're still tramping about gravel pits in gumboots and hard hats may come as a pleasant surprise.

"There's still a lot to do on set," explains Andrew. "We're talking to the camera team, asking what they need. We're capturing lighting information, we scan all kind of environments, in case we need to build them, or for matchmove purposes [matching CG scenes with live footage]. We're there to save money for the production by making sure everything's been shot in the way we need it to be shot."

"Creatively, there are also a lot of last-minute decisions that happen on set," adds Dave. "They'll call you over, and you'll have about 30 seconds to come up with a solution. I really like that. That's what it's all about, this show."

Founded in London in 1998 as Double Negative, DNEG has grown into one of the world's leading effects houses. With more than 200 films on its showreel, it's helped conjure everything from the wizarding world of Harry Potter to the living comic books of the Marvel Cinematic Universe, scooping no fewer than six Academy Awards for its work on films like *Inception, Blade Runner 2049* and *Tenet*. Its small-screen arm, DNEG TV, was launched in 2013, with a CV that includes *Outlander, Westworld* and, since 2018, *Doctor Who*.

Andrew and Dave have both been in the business for more than 20 years. "The industry barely existed when we started, so people tended to come into it from disparate backgrounds," explains Andrew. "I did a degree in fine art and sculpture, and tried being a starving artist in my garret before deciding it wasn't for me!"

"My background is more on the compositing side," says Dave. "That's why me and Andrew gel together quite well, and advise each other on our own disciplines.

"The reason I got into the business," he adds, "is because I saw a documentary back in the 1980s called *Filming the Impossible*, about how they did the visual effects on *Star Wars* and Indiana Jones. And from that moment, I was hooked. I did an electronic engineering degree and eventually found my way through."

Filming the impossible sounds like a pretty good job description for a VFX supervisor on *Doctor Who*...

"It really is," says Andrew, grinning. "And I think the ambition of the show has really increased over time. I feel [showrunner] Chris Chibnall uses us to give the series a bigger scope, a bigger vision. They can build to a certain size in-camera, and then we take it to monster levels. Chris' storytelling is certainly on a large scale. You read the script," he adds, with a chuckle, "and it always says, 'as far as the eye can see...'"

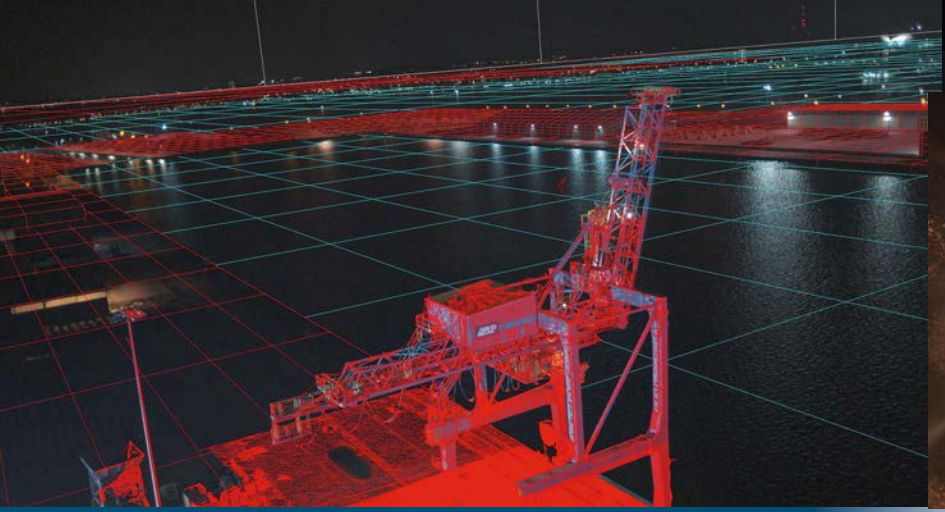
"They really have pushed for these huge, epic, filmic shots," agrees Dave. "Which is great for us, because we just love doing them. The struggle for us is balancing that ambition against the budget."

"That's one of the things I enjoy about the show – the creative problem-solving," says Andrew. "That's *Doctor Who*. It's creative problem-solving every day. Rather than saying 'We can't do that on the budget', we try to change the thinking to '*How* can we do that on the budget?'"

For *Flux*, Dave and Andrew – heading up a core team of more than 40 creatives, split between London and India – divided the workload into chapters (One, Four and Five for Dave; Two, Three and Six for Andrew). And what a workload: in many ways, this feels like the most

Above: A CG render of a Sontaran spaceship from *Flux* (2021).

Below: Yaz (Mandip Gill) and the Doctor (Jodie Whittaker) are trapped above an acid ocean in *The Halloween Apocalypse*. DNEG provided the backgrounds for this ambitious sequence.



visual take on *Doctor Who* ever – a story that unfolds not just across time and space, but across warped, fractured realities, on astral planes and inside the mind's eye…

"There isn't quite so much week-by-week world-building as we'd have with a standard series," says Andrew. "But for *Flux*, we might be building worlds for one scene – or literally for one shot," he adds, referencing the vast, teeming alien city in Chapter One, which DNEG created and then destroyed "in about a hundred frames".

Presumably, with COVID making filming options more limited, there was an increased reliance on CG? "Initially we thought there'd be more impact," says Dave. "We had meetings about using video walls [LED background displays like the ones being used by Lucasfilm for its various *Star Wars* TV series], and there were conversations about how they didn't think they'd be able to have people building large sets. But they ended up building some enormous, beautiful sets. So all that kind of went out of the window, and it actually wasn't that dissimilar to last year in terms of green screen."

"There's certainly been a lot of world-building in green-screen environments, but I think the reason has actually just been that Chris' vision is so big," observes Andrew. "He's like, 'It can't just be a quarry!'"

Like his predecessors Russell T Davies and Steven Moffat, Chris is a very visual writer: the script for *War of the Sontarans*, for example, describes the world where the Doctor encounters the giant crooked house as "empty, poetic". How helpful – or otherwise – are such metaphysical stage directions to the people making them a reality?

"I really like it," says Andrew. "It gives you something to hang onto. If it's just 'an alien world', that's not much help."

With a direction like "empty, poetic", is it DNEG's job to create a *mood* as much as a convincing environment? "Exactly," says Dave. "That's the great thing about these script directions. Chris isn't telling you exactly what it should look like, more what it should *feel* like. They rely on us quite a lot to come up with ideas and looks and concepts, which is an amazing opportunity.

"That's one of the reasons why it's such a pleasure to work with great directors and producers, like Chris, who give us so much leeway and so much creative freedom," he adds. "They know what they want, and they put their foot down when they're not seeing it. But it's a really collaborative way of working. I wish all shows were like this."

"For me, the real joy of working with Chris is it's always a story note," says Andrew. "If he pushes back on something, then it's always for a story reason. And that's a lot less frustrating than, say, someone just noodling with the colour of something for the sake of it."

How many FX shots have DNEG provided for *Flux* in total? "I know we're doing 73 for episode six, because that's the number I'm trying to reduce!" laughs Andrew, who's still up to his eyeballs in the final chapter when we speak in early November. "I think that's about average. Episode one was a monster, so would probably have been something similar. And we share some of the work with other vendors, so I'm sure the visual effects shot count must be over a hundred for each episode. Which is a *lot*."

Not that they're complaining, far from it. If there's one thing that elevates *Doctor Who* above all other jobs, agree Dave and Andrew, it's that it's not just watched, but *loved*.

"That's why I adore working on the show, because I know it's got that cultural reach," says Andrew. "A Netflix show might have a budget ten or a hundred times bigger – and Dave and I have both worked on these shows, some of which are fantastic. But they go out into the world and you think: 'Did anybody actually watch that thing I spent all those hours working on?' Whereas with *Doctor Who*…"

People will still be animatedly discussing and dissecting your work in 30 years' time? "Exactly – and so will I!" laughs Andrew. "I'll be like: I did that, 30 years ago!"

"With *Doctor Who*, it's a massive responsibility, because it's like *Star Wars* – you're adding something to the canon," says Dave. "When we're designing ships and environments, we're aware that we're adding to this great canon. That is an awesome responsibility, and one we don't take lightly."

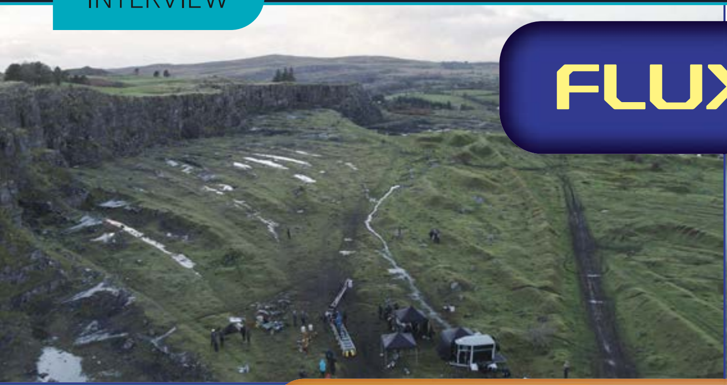
Top left: A wireframe render of the Liverpool Docks.

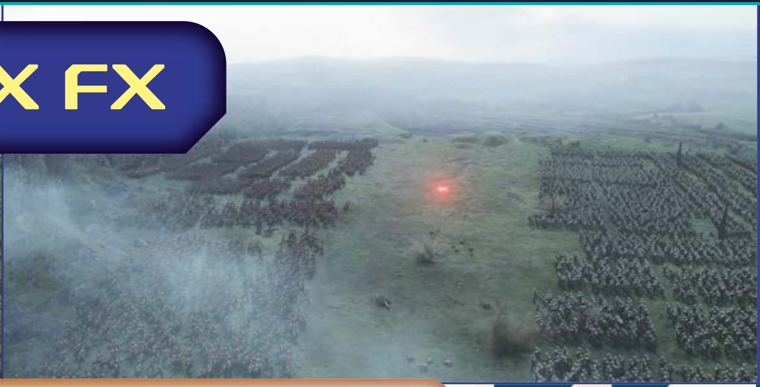
Top right: The destruction wreaked by the Flux was realised in CGI.

Above: A final composition of the spaceships in the Docks from *War of the Sontarans*.

Below left: The "empty, poetic" crooked house, first seen in *War of the Sontarans*.

FLUX FX





Above left and right: The original location, and the final composite shot of the battlefield in *War of the Sontarans*.

Far right: A CG render of a Sontaran in full armour.

Below right inset: Testing light levels on location.

Below left: Stages in creating the scene in which General Logan (Gerald Kyd) is seen leading his troops into battle. The background has been created with CGI.

Below right: CG renders of British soldiers and battlefield props designed for use in the composite shots.

THE CRIMEAN WAR CHARGE

"This is an example of us doing things we've never done before," says Andrew. "We wouldn't have dreamed of trying this even last series, I don't think. It's a very big undertaking.

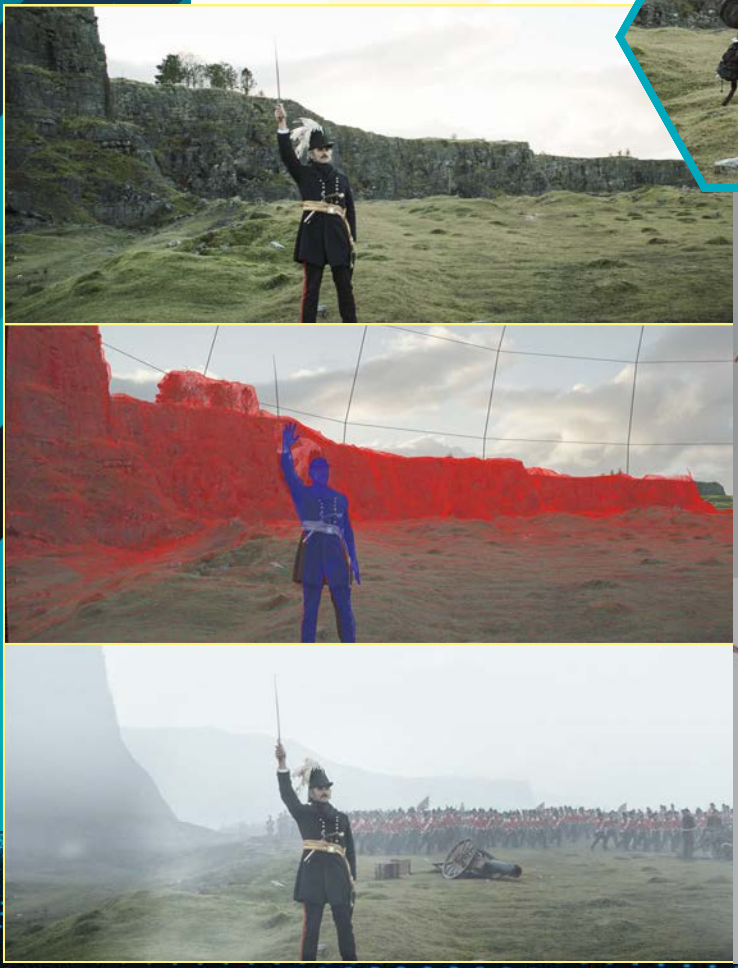
"There's a lot in there you probably wouldn't even be aware of, I would hope. For instance, we shot on the Brecon Beacons, which is very similar to the Crimea in some ways, but it's also really hilly, and having digital doubles running over this very lumpy ground wasn't really going to work. In the end, we scanned that whole area and we flattened the ground. So it's not just that there's little men running around, and explosions – we're literally changing the landscape as well.

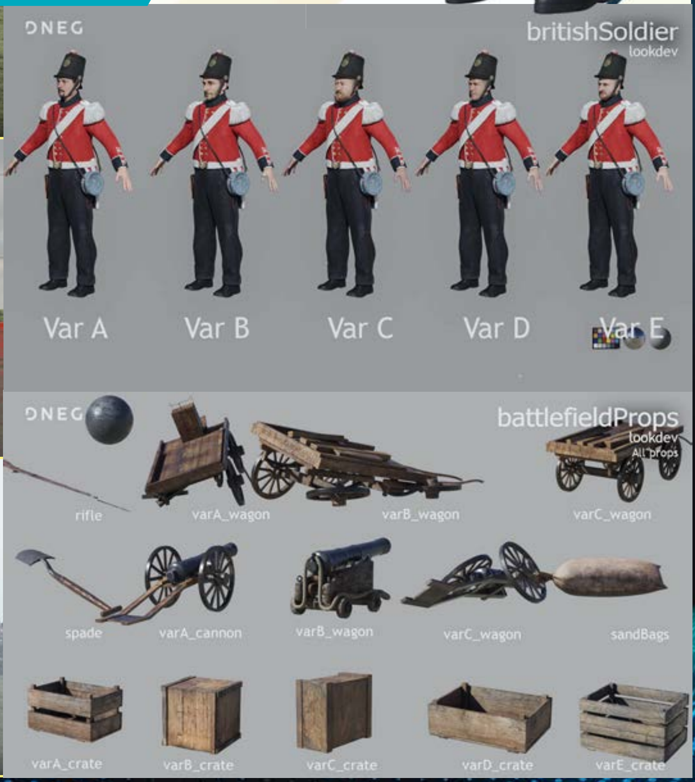
"And we put horses in there. That went back and forwards a few times: 'Are you *sure* you want horses?' But they were like, if anyone knows anything about the Crimea, it's the Charge of the Light Brigade – so horses need to be in there."

What's the physical process of creating the massed ranks of Sontarans and British soldiers? "We have a mocap [motion capture] department, so we'd have your classic man in a Lycra suit with ping-pong balls," explains Andrew. "Except we don't force him to wear ping-pong balls any more. We'll film a number of performances from him, and add that to a library of previous movements we've captured. And then we have crowd artists, who take all that and put it together to create as many different and varied movements as you can possibly get."

Does that mean, at some point, someone has stuck ping-pong balls on a horse?

"They've definitely mocapped a horse," laughs Andrew. "I'm assuming they didn't bring it into the studio…"




DNEG
britishSoldier
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varB_wagon
varC_wagon
spade
varA_cannon
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varC_wagon
sandBags
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varC_crate
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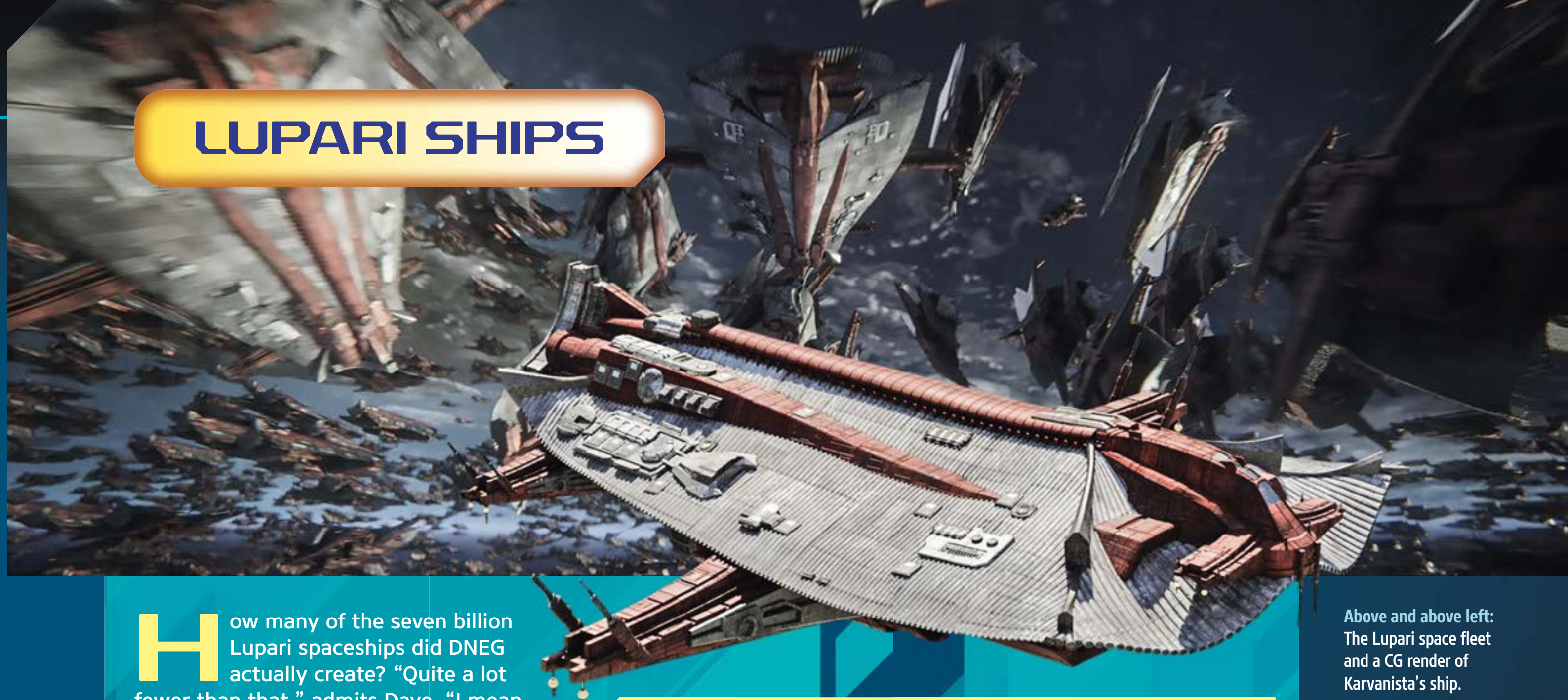
varE_crate

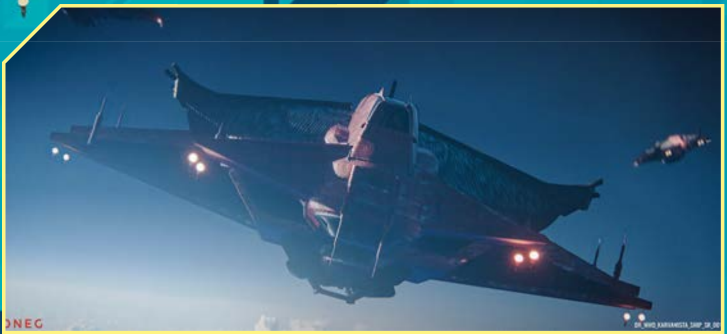
LUPARI SHIPS



How many of the seven billion Lupari spaceships did DNEG actually create? "Quite a lot fewer than that," admits Dave. "I mean, you have to remember that quite a few of them were round the other side of the planet, so you didn't see them..."

"There must be tens of thousands, though, I'd think," says Andrew. "The software we use, it can handle a ton of geometry. As long as you've got the same model, you can just keep piling more and more of them onto the screen."

So ctrl-c, ctrl-v, basically? "Er, it's not *quite* that simple..."



Above and above left: The Lupari space fleet and a CG render of Karvanista's ship.

Left: Concept art of Karvanista's ship.

Below: An early CGI test for how the Flux should appear.

Bottom left inset: A composite shot of Outpost Rose.

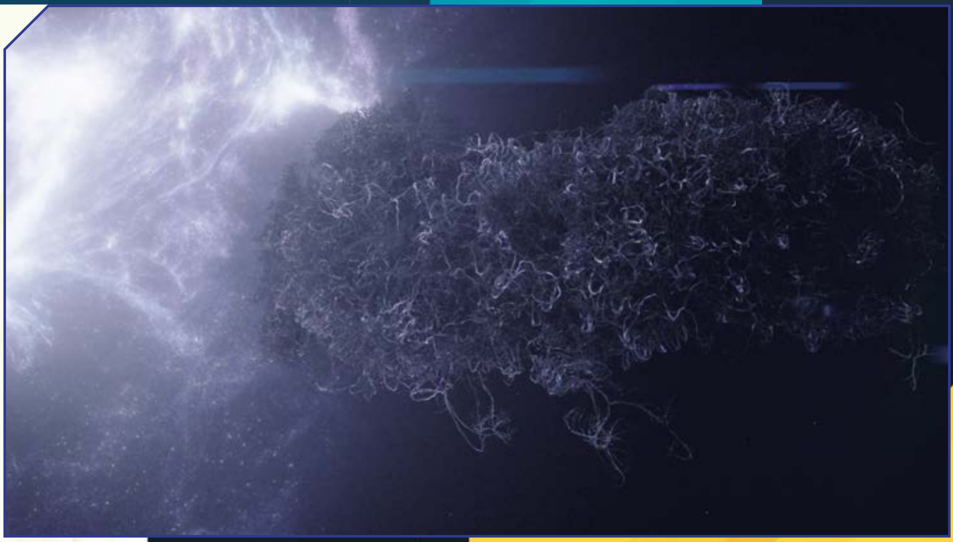
Bottom right: A composite shot of the Flux destroying a planet, as seen on screen.

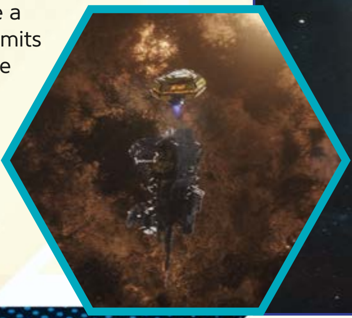
THE FLUX

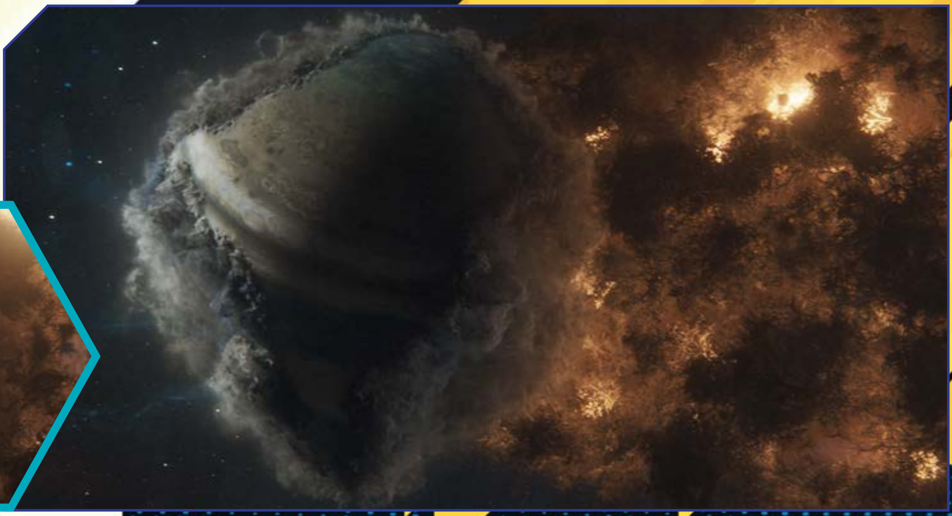
"The look of the Flux came from something Andrew had been playing around with – this idea of a little piece of moss that grows and shrinks," says Dave. "And it went on from there, really – we put them together, we scattered them on CG objects. The brief was a dark shape, which didn't work particularly well against a dark background, so we started adding lights on the inside, and suddenly it came to life... We always thought it should be like a fractal, with the same features repeating themselves at different scales."

"In the script, it starts at the galactic level, destroying planets, and then at city level, and then it comes down to the level of one person, and then a flower," explains Andrew. "So it had to work across all those scales. That's where the sort of fractal, Mandelbrot kind of idea – the munching, closing, growing shapes – came in."

"It's been quite a difficult road," admits Dave. "There were a lot of technical issues with the Flux. But we've overcome them all, and I'm really pleased with how it's turned out."







THE STORMING OF ATROPOS

Above: A team from Division (Jacob Anderson, Jodie Whittaker, Mandip Gill and John Bishop) prepare to enter the Temple of Atropos in *Once, Upon Time*.

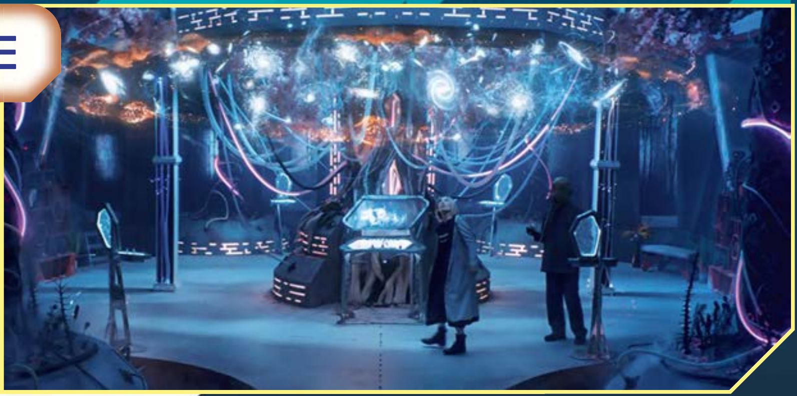
Right: CGI was used to create the effect of the Temple doors being blown away.

"The brief was to make the landscape 'as weird and alien as possible'," recalls Andrew. "I like to take references from whatever's on set. So the set dressing for when they come to blow the temple doors was basically sand and one rock element, and we built onto that. Where actors are interacting with something directly, we find it's always better to have a practical effect, so there was a physical layer of sand on the floor.

"We actually shot that whole sequence at Merthyr Mawr sand dunes [near Bridgend], and then we re-shot it, because it wasn't weird enough. We wanted something more alien. Chris is always pushing for the weirdest image he can get."

THE BIODOME

"That's probably my favourite environment," says Dave. "That's another one where a lot of people have touched it, and a lot of artists have added their fingerprints to it. As always, [designer] Daf Shurmer's set was amazing – when you turn up in the studio you think, 'This is incredible, how have they done this? This is beautiful.' And to be able to work with that – to extend it upwards and add the scale and the scope to it – was a real pleasure."

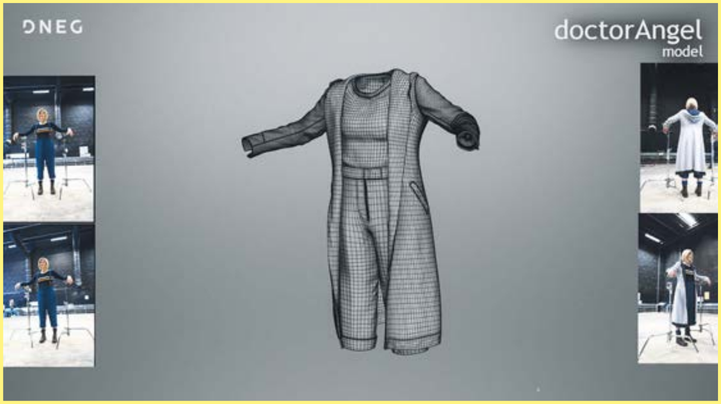


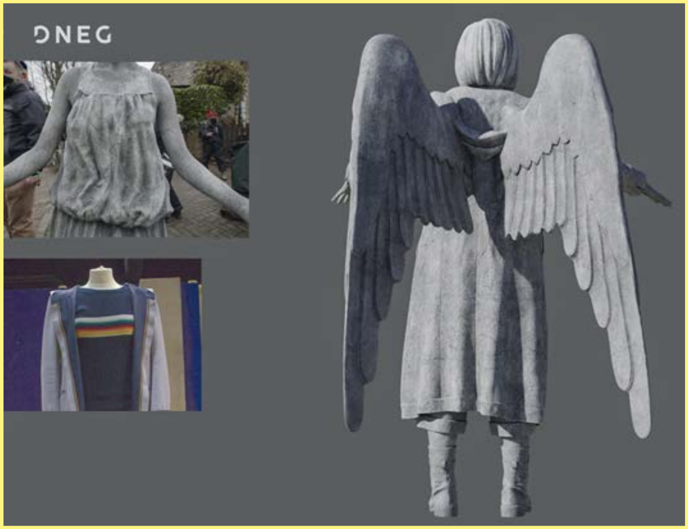
Right: CGI was used to enhance and extend Dafydd Shurmer's elaborate Biodome set.

Far right below and far right bottom: The biodome's roof was created using CGI.

Below left: Azure (Rochenda Sandall) and Swarm (Sam Spruell) taunt the Doctor in *Survivors of the Flux*.

THE DOCTOR ANGEL





"It was very exciting, getting to do that," grins Andrew. "I knew what I thought we needed to do, and just hoped that it would look really cool. And it did!

"We used a process called photogrammetry, where we take 360-degree photographs around a person or a prop, from which our software can extrapolate a mesh, with all the lighting information already baked into it. That's as long as the person or prop doesn't move around a lot..."

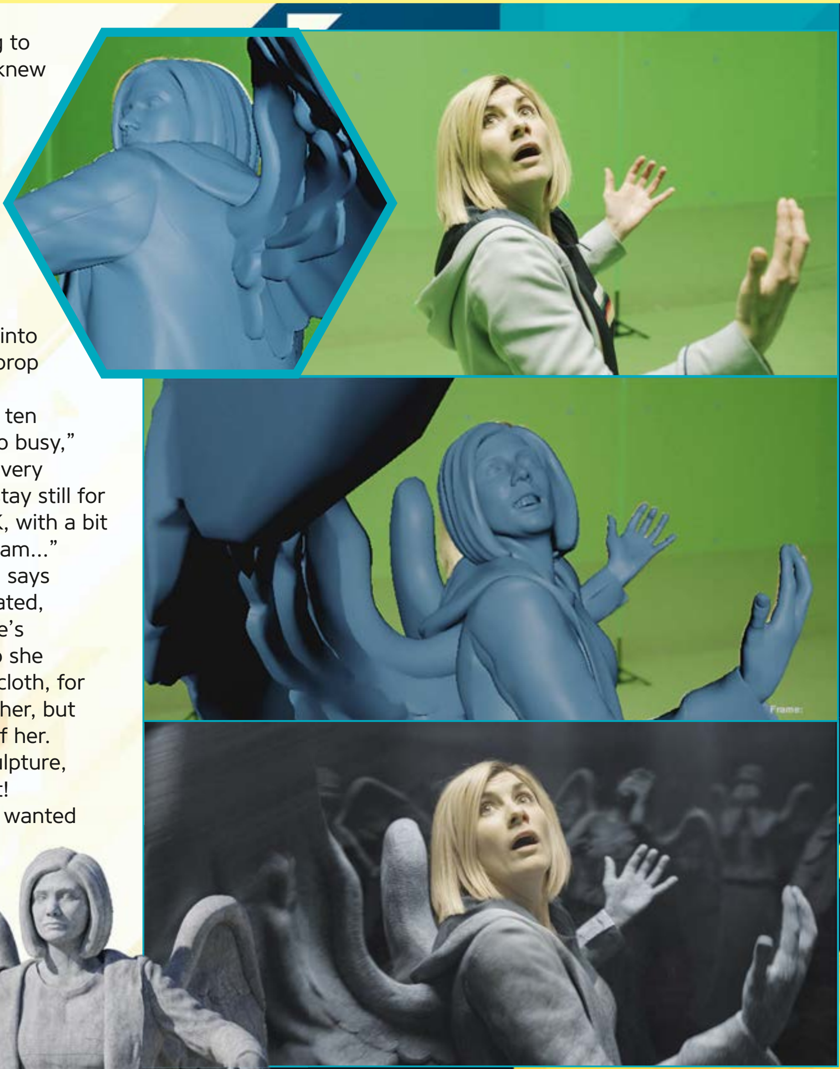
"We only ever get Jodie for, like, ten minutes at a time, because she's so busy," explains Dave. "She is lovely... and very energetic. But she did manage to stay still for those ten minutes, so it worked OK, with a bit of smoothing out from our build team..."

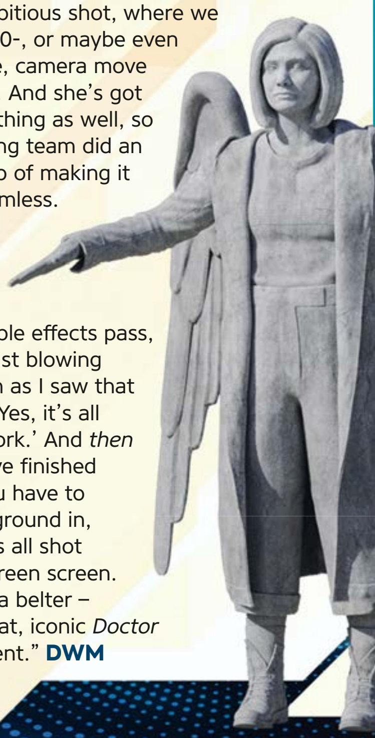
"We did a full CG build of Jodie," says Andrew, "which was quite complicated, because you have to remember she's supposed to be made of stone – so she can't have a coat that's as thin as cloth, for example. It has to be recognisably her, but it also has to be a carved version of her. With my fine art background in sculpture, I became a bit annoying about that!

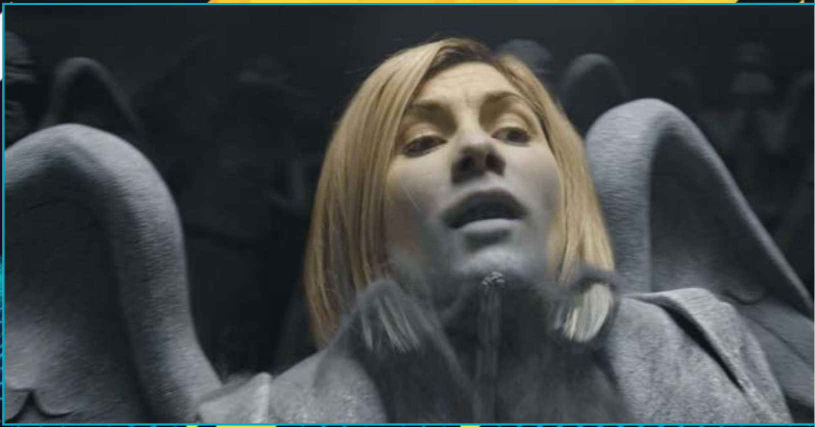
"Jamie [Magnus Stone, director] wanted a really ambitious shot, where we do a full 360-, or maybe even 720-degree, camera move around her. And she's got moving clothing as well, so our matching team did an amazing job of making it all look seamless.

"It's also beautifully lit, and we've got this incredible effects pass, with the dust blowing up. As soon as I saw that I was like, 'Yes, it's all going to work.' And *then* when you've finished all that, you have to put a background in, because it's all shot against a green screen.

"But it's a belter – a really great, iconic *Doctor Who* moment." **DWM**







Above left: The Doctor Angel wireframe, with reference photos of the Doctor.

Above right: Another view of the Doctor Angel CG model under construction.

Far left inset: A CG sculpt of the Doctor's wings.

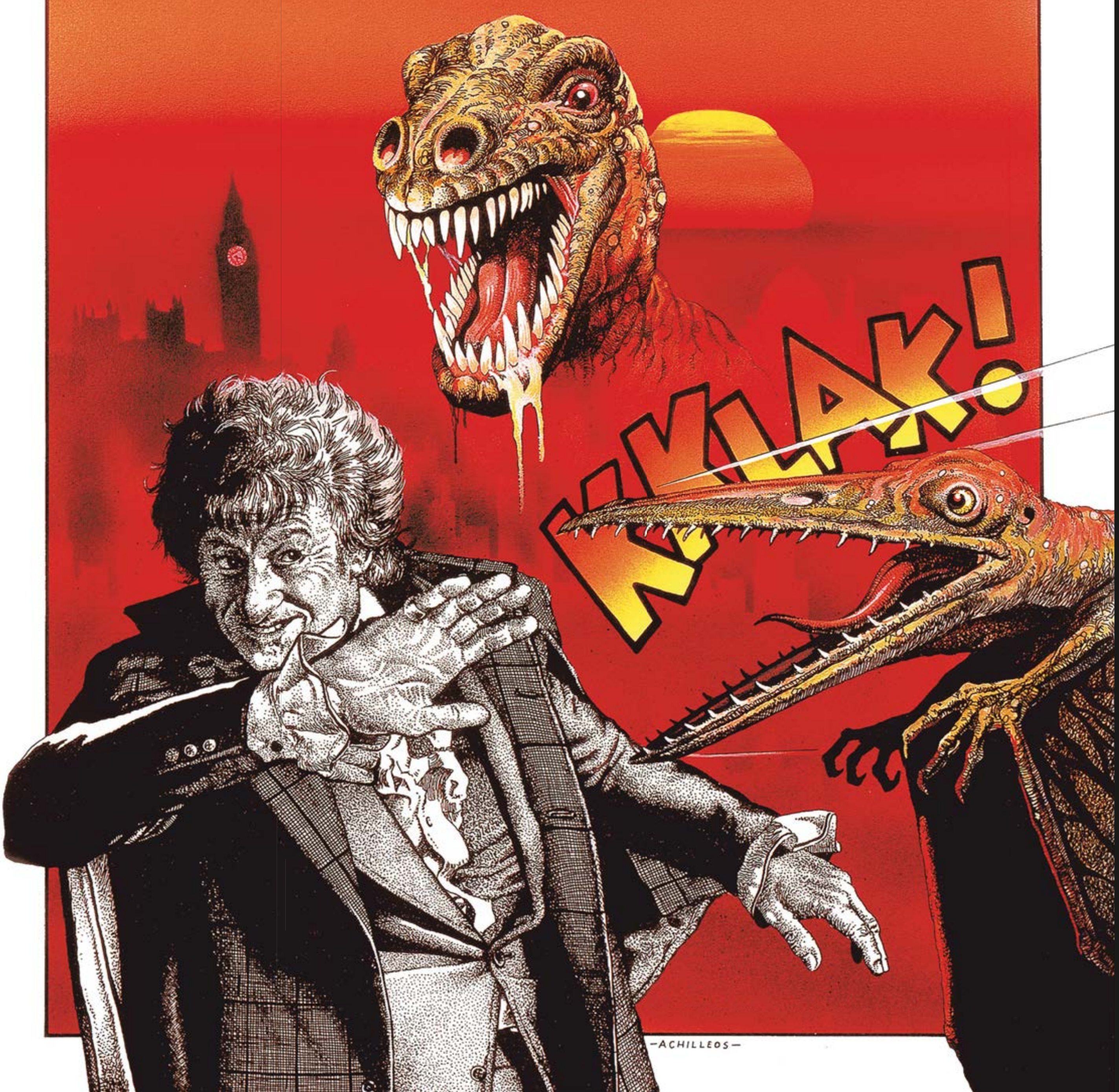
Left: Stages in the transformation sequence.

Bottom left: A CG render of the Doctor morphing into an Angel.

Bottom right: The sequence as seen on screen in *Village of the Angels*.

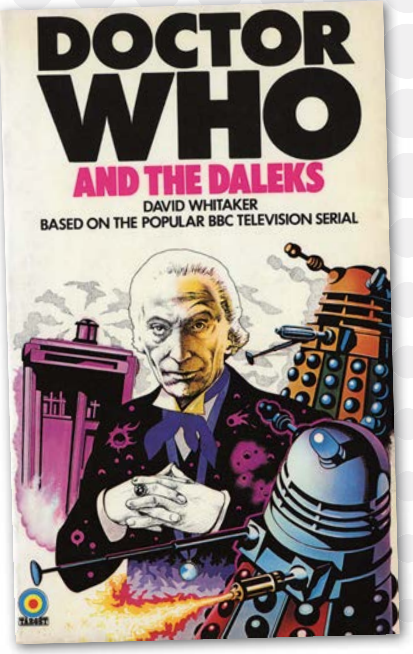
PORTRAIT OF THE ARTIST

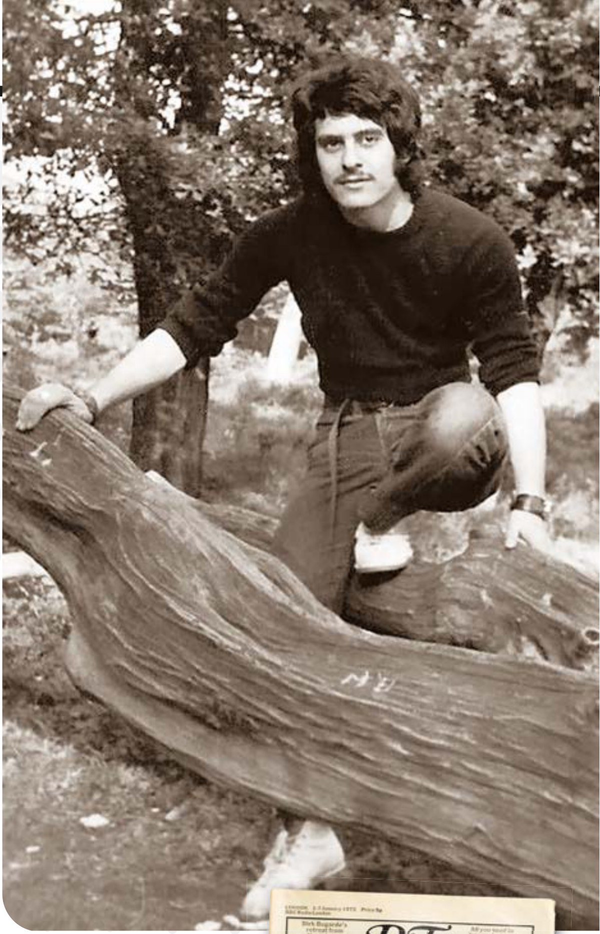
CHRIS ACHILLÉOS, who died on 6 December, established an iconic style for the covers of Target's *Doctor Who* novelisations. **STUART MANNING** talks to friends, fans and family about the man whose images enthralled and inspired generations of readers.



Picture the scene: the Doctor ducks to avoid a pterodactyl, swooping down from an apocalyptic sunset... Daleks glide through burning rubble in a ruined London... Cybermen assemble as twin planets explode in the sky above. These are tableaux that *Doctor Who* only hinted at on television but which, to countless eager readers, were as vivid and real as any adventure ever broadcast, thanks to the artwork of Chris Achilléos.

From the mid-1970s, Achilléos would complete 28 book jackets that cemented his place as *Doctor Who*'s first artist of note. There had been others before him, but none had combined a sustained body of work with such an identifiable style.





Born in rural Cyprus in 1947, Achilléos enjoyed an idyllic early childhood, playing in sunny orange groves – but this was cut short by his father's death in the late 1950s. His mother took her four children and moved to London, changing Achilléos' life overnight. "He hated it," says his second wife, Tasha. "He couldn't talk to anyone and he faced a lot of discrimination."

Adjusting to the cold grey England of the early 1960s wasn't easy, and Achilléos arrived not speaking English. Although he learned the language, albeit with a heavy accent, he retreated into the fantasy world of films and comic books. "He said that he found solace in drawing," Tasha recalls. "If you look at photographs from when his mother first moved into Finsbury Park, you can see all the walls of his bedroom are painted with pictures of things like Westerns and the Trojan War."

Achilléos studied technical illustration, graduating from Hornsey College of Art in 1969. One of his first professional commissions was a *Daily Mirror* piece to mark the Moon landing, completed with a stippled ink technique that he'd use throughout his early work. He soon found himself juggling the demands of building a career and supporting a new family. "He married very young," Tasha explains. "He went straight into working on book covers and didn't have a lot of time to spend going around bars and clubs. He was working all the time. Deadline, deadline, deadline."

Achilléos received his first *Doctor Who* commission in 1973, when he redesigned a trio of 1960s First Doctor novelisations for Universal-Tandem's new paperback imprint, Target. The starting point for the covers was Frank Bellamy's then-recent *Radio Times* artwork for *Day of the Daleks*, which was much admired in the *Doctor Who* production office.

Radio Times
The Daleks are back!

Bellamy was too busy to take on the assignment, but Achilléos had recently completed a series of Western covers for Tandem, using a similar pointillist style. "I was a big fan of Frank Bellamy from years before, when I used to buy the *Eagle* comic," he told the *Type 40* podcast in 2020. "He used to do this wonderful central spread of glorious drawings for *Heros the Spartan*. It was just wonderful. I couldn't wait for the *Eagle* to come – I used to get up early on Wednesday morning."

Compared to the often staid children's covers of the era, Achilléos' *Doctor Who* work stood out like a lightning bolt. Those early covers faithfully channelled Bellamy's style, combining a commercial pop-art sensibility with offbeat compositions and bold use of negative space. "His persona was very quiet, but he just oozed energy," recalls Jeff Cummins, who followed Achilléos as a Target cover artist. "I think that energy came out in his work – it had his stamp all over it."

Viewed almost five decades on, Achilléos' cover for *Doctor Who and the Daleks* still feels vibrant. Clouds of mist billow from the TARDIS lamp, while the Doctor's jacket twinkles with stars and comets, as a Dalek shoots blazing fire below. *Doctor Who and the Crusaders* showcased Achilléos' love of classicism and history with a lovingly rendered swordfight, framed against a psychedelic night sky. *Doctor Who and the Zarbi* was the most direct composition of the three, revealing another of Achilléos' influences in its looming insects, outlined in the trademark bubbling dots of trailblazing Marvel Comics artist Jack Kirby. →

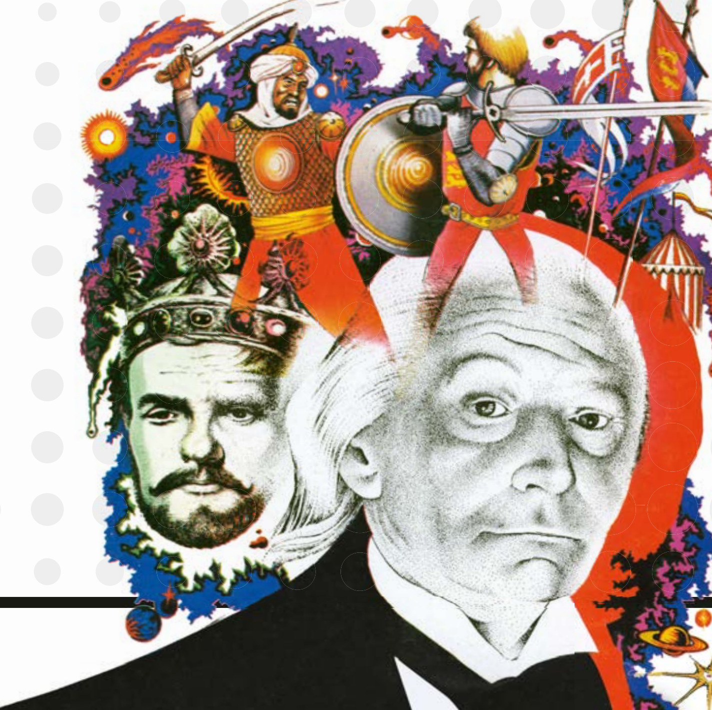
Opposite page: Chris Achilléos' cover art for *Doctor Who and the Dinosaur Invasion* (published by Target in 1976).

Top left: The first Target edition of *Doctor Who and the Daleks*, published in 1973. Art by Chris Achilléos.

Top right: Achilléos in the 1970s. Photo courtesy of Natasha Achilléos.

Above: The *Radio Times* cover dated 1-7 January 1972 featured artwork by Frank Bellamy promoting *Day of the Daleks*. Achilléos was a great admirer of Bellamy's work.

Below left: Achilléos' cover art for *Doctor Who and the Crusaders* (Target, 1973).



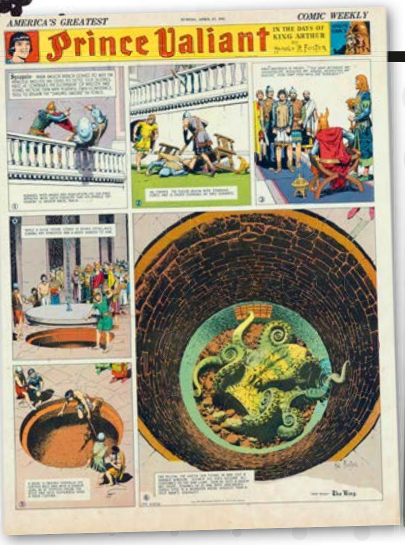
COMPARED TO THE OFTEN STAID CHILDREN'S COVERS OF THE ERA, ACHILLÉOS' *DOCTOR WHO* WORK STOOD OUT LIKE A LIGHTNING BOLT.

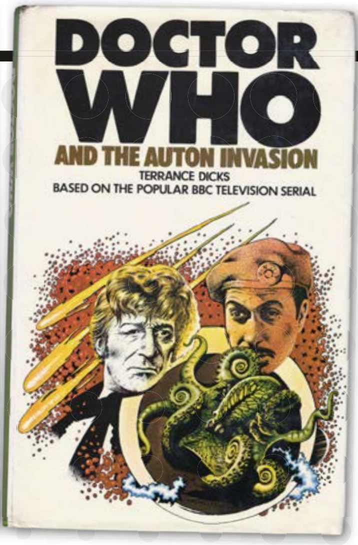
Right and far right: A page from Harold R Foster's *Prince Valiant*, dated 27 April 1941, which contains a creature that Achilléos copied for *Doctor Who and the Auton Invasion* (1974).

Below: Achilléos in 1975.

Bottom left: The cover art for *Doctor Who and the Ice Warriors* (Target, 1976) was among Achilléos' favourites.

Bottom right: *Doctor Who and the Planet of the Daleks* (Target, 1976) and *Doctor Who and the Carnival of Monsters* (Target, 1977). Art by Achilléos.





→ Back then, Achilléos worked in ink, using a Rapidograph technical pen (new at the time) and taking a week to complete each cover. The colour, applied using a mixture of hand painting and airbrushing, was added at the end. Tasha Achilléos remembers that he always worked to music. "The Rolling Stones were one of his favourites and he absolutely loved Cream," she says. "When he was doing the *Doctor Who* paintings back in the 1970s, he used to record the theme music and dialogue and play it again and again. He said it was fascinating – you could *see* it in your head."

More *Doctor Who* titles followed, retelling stories from Jon Pertwee and later Patrick Troughton's Doctor. Colin Howard was an avid young reader who in the 1990s would become an accomplished *Doctor Who* artist in his own right: "The first piece of Chris' art I saw was *Doctor Who and the Cybermen*. I was at the seaside with my family, probably aged nine. Chris' artwork just fired the imagination. I soon started to copy his covers with a felt-tip pen."

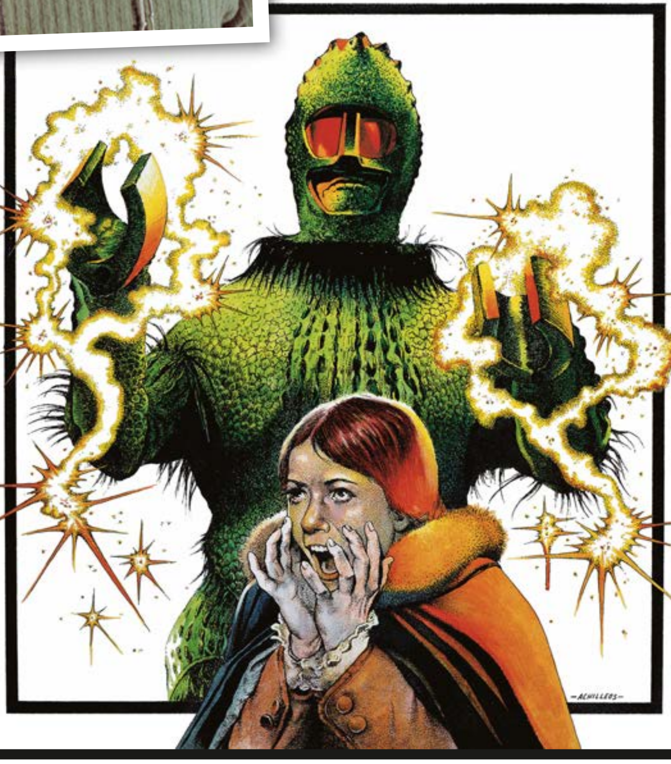
Adhering to Picasso's adage that "Good artists borrow, great artists steal", Chris wasn't averse to copying other artists himself. *Doctor Who - The Three Doctors* famously pastiched his beloved Jack Kirby, with the looming fingertips of Omega borrowed from a *Fantastic Four* comic-book cover. Likewise, the writhing Nestene monster of *Doctor Who and the Auton Invasion* can be traced to a Hal Foster *Prince Valiant* comic, while Achilléos' early renderings of Daleks were copied directly from Ron Turner's 1960s strips for *TV Century 21*. Necessity was the mother of invention – he rarely received accurate reference photographs from Target, so found his inspiration elsewhere. It's a testament to his creative chutzpah that Achilléos managed to incorporate these magpie lifts so seamlessly.

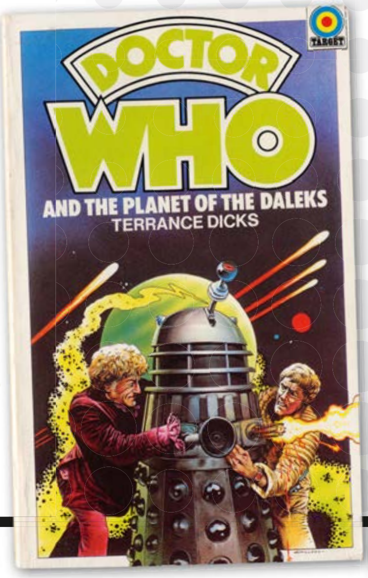
After taking a break in 1975, Achilléos returned to *Doctor Who* with an emboldened new style. He dispensed with his trademark vignettes on white in favour of a more fully airbrushed approach, expanding the images to fill the frame. Despite this less minimalist approach, Achilléos' eye for economy and composition still shone through. Tellingly, he often referred to his Target pieces as 'designs' rather than artwork.

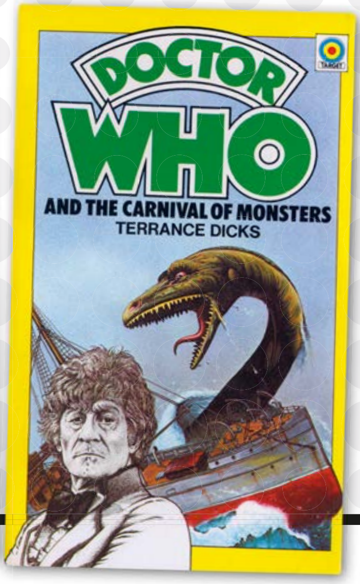
These later compositions tended to be less busy, featuring fewer elements, often linked with graphic bursts of energy. *Doctor Who and the Ice Warriors* stands out as a notable example, featuring the monstrous Varga with crackling claws. These flourishes were a new extension of Achilléos' comic-book approach, but, surprisingly, he intended them to represent sound rather than electricity. "I've observed children. When they play, they're always making noises – bang, bang… or boom boom!" he told *Type 40*. "I put sound in there… those energy bars surrounding the screaming girl." Another, more infamous, experiment in depicting sound was the onomatopoeic 'KKLAK!' of the gleeful pterodactyl on *Doctor Who and the Dinosaur Invasion*, which drew ire from Target's bosses.

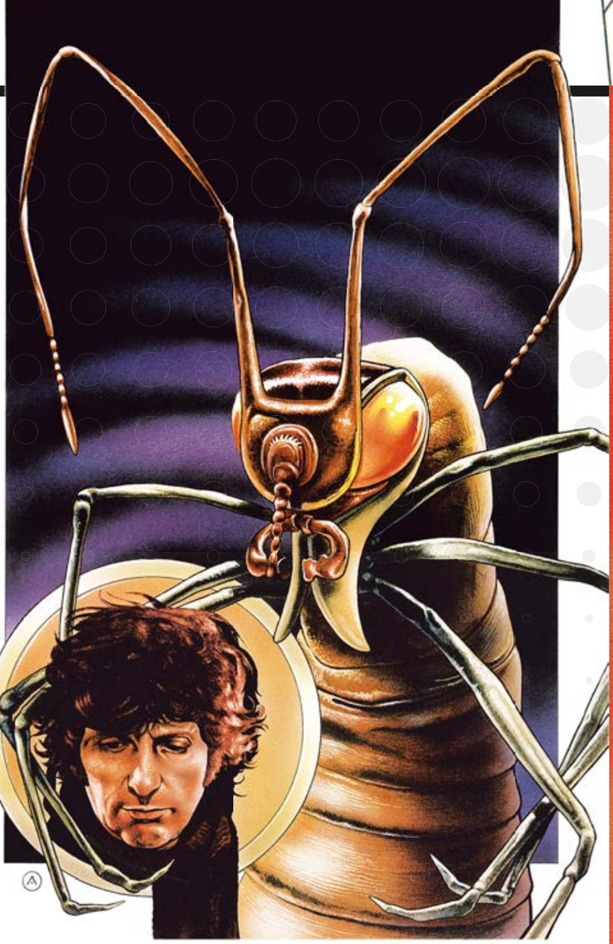
Doctor Who and the Planet of the Daleks was a rare sidestep away from montage, featuring a striking narrative image of the Doctor and a Thal wrestling a Dalek as it burst through the image's border. Similarly, Achilléos' *Doctor Who and the Carnival of Monsters* delivered a comic-book splash frame of a rising plesiosaur that put its TV counterpart to shame. These pieces reflected Achilléos' burgeoning creative confidence, but also a changing marketplace. "It was quite an innovative, daring thing to do covers that way," says Target artist Andrew Skilleter. "I thought the early covers he did for *Doctor Who* were very striking, but it wasn't long before that style wasn't really acceptable."

AFTER TAKING A BREAK IN 1975, ACHILLÉOS RETURNED TO *DOCTOR WHO* WITH AN EMBOLDENED NEW STYLE.









For *Doctor Who and the Ark in Space*, the final cover in Achilléos' original run of Target novelisations, he delivered an atmospheric airbrushed depiction of the insect Wirrn cradling a subdued portrait of the Fourth Doctor. By now he'd all but outgrown his early comic-strip approach, even choosing to render the circle framing the Doctor with a metallic gradient. This more sophisticated style was also evident in Achilléos' cover art for Target's *Doctor Who Monster Book*s, which combined line-art monsters with more photorealistic portraits of Tom Baker, a precursor to the 'iconic' publicity images of today.

It was a dispute over one of these illustrations that led to Achilléos' abrupt departure from the Target range. Unknown to him, his artwork had been used in *Variety* to promote the launch of the Fourth Doctor on American TV. Chris was an active member of the recently formed Association of Illustrators, which sought to protect the rights of artists in exactly these kinds of infringements. "He was very instrumental in the AOI," recalls fellow member Andrew Skilleter. "He'd worked very hard, along with others, for illustrators to retain their copyright and to get the original artwork back. We all have to thank him for that."

Achilléos duly complained to both Target and the BBC, but to no avail. "If publishers messed around with him," says Andrew, "he would walk away. He had a lot of front." Achilléos stuck to his guns and, indeed, walked away. Decades later, he still harboured some resentment over his departure from *Doctor Who*. "I didn't want to give them up," he told the *Type 40* podcast. "I enjoyed doing them and it was regular work, but they made it impossible for me to carry on."

It was a temporary setback. As the 1970s wore on, Achilléos broadened his output to more adult subjects, embracing fantasy and erotica, developing artwork on a bigger scale with a more polished technique. It was here that Andrew Skilleter first encountered Achilléos' work. "I'm going to blush," he says, laughing. "We worked on the same men's magazines, *Club International* and *Men Only*, which commissioned a lot of high-quality artwork. So I was aware of his work there, which was his Amazonian take on pin-ups with a fantasy edge. He did a lot of erotic fantasy for those." →

COVER STORIES

BBC AUDIO
Classic RADIO·SCI-FI
ALIENS IN THE MIND
STARRING VINCENT PRICE & PETER CUSHING
3 x CD

BBC AUDIO
Classic RADIO·SCI-FI
THE DAY OF THE TRIFFIDS

BBC AUDIO
DOCTOR WHO
AND THE CAVE MONSTERS
MALCOLM HULKE
READ BY CAROLINE JOHN
4 x CD

BBC Audio's commissioning editor, Michael Stevens, helped to revive Chris' artwork for modern *Doctor Who* products, having grown up reading the Target books.

"BBC Audio's collaboration with Chris goes back to 2006 and the launch of our Classic Radio Sci-Fi range, showcasing radio dramas from the BBC archive," he explains. "We approached Chris to illustrate the launch titles – *The Day of the Triffids*, *Aliens in the Mind* and *The Quatermass Memoirs*. He did so with great success, producing a superb portrait of Peter Cushing and a thrillingly dramatic Triffid attack. Chris sent the large-format artwork to us by post, and opening each parcel to see his latest creation was always very exciting."

The following year BBC Audio began producing audiobooks based on the Target novelisations, a range still going strong today.

"Having the ability to use Target Books' original cover artwork was key," says Michael. "Chris gave us his blessing to use his designs on readings of such greats as *Doctor Who and the Cave Monsters*, which became one of our launch titles. Our most recent communication with him concerned his art for *Doctor Who and the Revenge of the Cybermen*, which will be published in February. I think he was justifiably pleased that his artwork continued to be used and celebrated."

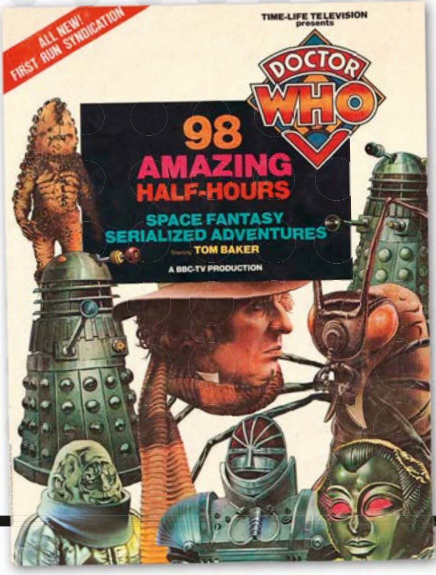
Top left: Achilléos' final regular commission for the Target novelisations was *Doctor Who and the Ark in Space* (1977).

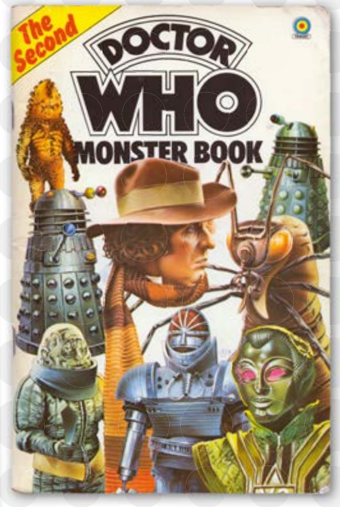
Top right: BBC Audio releases featuring cover art by Achilléos include *Aliens in the Mind* (2006), *The Day of the Triffids* (2006) and *Doctor Who and the Cave Monsters* (2007).

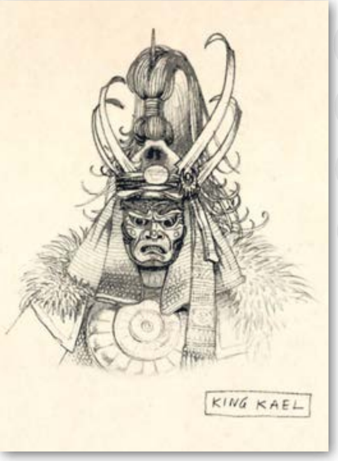
Above inset: Michael Stevens, BBC Audio's commissioning editor.

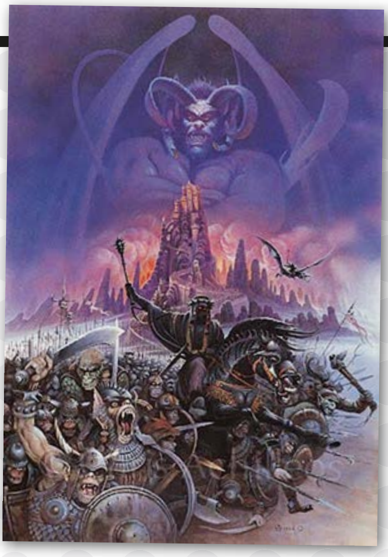
Below centre and left: Achilléos' cover art for *The Second Doctor Who Monster Book* (Target, 1977) was used without his permission in a BBC advert that appeared in the US trade paper *Variety*.

Below right: Achilléos adopted a highly detailed approach for his fantasy artwork. Photo courtesy of Natasha Achilléos.


ALL NEW! FIRST RUN SYNDICATION
TIME-LIFE TELEVISION presents
DOCTOR WHO
98 AMAZING HALF-HOURS
SPACE FANTASY SERIALIZED ADVENTURES
Starring TOM BAKER
A BBC-TV PRODUCTION







Right: The cover of this 1983 Kate Bush record showcased the *Babooshka* costume inspired by one of Achilléos' fantasy paintings.

Right centre: Achilléos concept art of King Kael for the film *Willow* (1988).

Far right: *Host of Chaos* (1984) – an Achilléos illustration for the game *Middle Earth* by Games Workshop, featuring the Host of Mordor from *Lord of the Rings*.

Below inset: Artist Anthony Dry.

Bottom left: This Antony Dry painting was based on the 2005 episode *Rose*. It was an early attempt to emulate parts of Achilléos' style. Dry's cover for the 2018 novelisation of the story was also inspired by Achilléos.

Bottom right: Achilléos worked with traditional painting tools throughout his life.

Photo courtesy of Natasha Achilléos.

→ Tasha Achilléos singles out these pieces as some of her husband's most personal work: "He's the lion cub down beside the girl's knees... he's the parrot on someone's shoulder... he's the one worshipping the Amazonian. He'd incorporate characters that he'd met in clubs and things like that." These fantasy works also showcased Achilléos' flair for conceptual design, greatly informed by his love of history. "He wanted history taught properly," Tasha confirms. "That was important to him. If we watched a film and someone didn't have the right sword he'd say, 'Wrong sword! I can't watch this anymore!'"

One notable commission from this period was Achilléos' cover for the novel *Raven: Swordsmistress of Chaos*, which later inspired Kate Bush's warrior costume in her *Babooshka* music video. Another brush with the moving image came in 1987 when Chris provided character designs for the George Lucas fantasy film *Willow*. "He would have loved to have more film work," says Tasha. "His paintings weren't just about characters, he always created costumes around them. The last Comic Con he did was in Wales, and people kept talking to him about *Willow*, because Disney are going to do a new version. So, interestingly enough, if you go up into his studio, all the *Willow* sketches are out on top of his drawing board."

Tasha met Chris through mutual friends after his first marriage ended, but she was already aware of his work based on *The Lord of the Rings*. "When I was younger, I was absolutely infatuated with Tolkien," she remembers. "There weren't a lot of artists that captured what I thought Tolkien's world looked like. I was in [the poster shop] Athena and I suddenly came across this piece called *The Host of Chaos*, which was Chris' work. And I *loved* it. When I met Chris – which wasn't much later, actually – I told him I'd had this on my wall. He said that he'd put a little joke in – you can see the skulls of the hobbits. They'd been caught!"

Chris and Tasha were friends for almost a decade before finally getting together. "I used to go down to the Slimelight, which was a big alternative punk club in London, when I was about 24 years old. Chris had been going there for about two years already. He was full of energy and life. I used to call him my little pocket-rocket," she laughs. "He was a small, well-built man and, like me, he'd be one of the last people on the dancefloor at seven in the morning. He didn't smoke and he didn't drink, but we both liked tequila. He just floated through life on his own energy – he didn't need anything else."

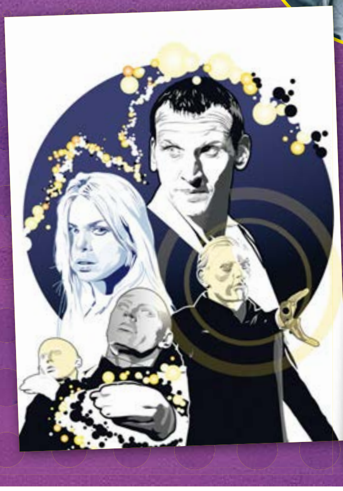
Like many of his contemporaries, Achilléos' career slowed in the 1990s, as traditional painting gave way to digital artwork. "He fell out of fashion, as nearly all of us do at some point," says Andrew Skilleter. "I used to phone him up, and he'd be very honest about his situation, particularly when he had little or no work. I think that really hurt him."

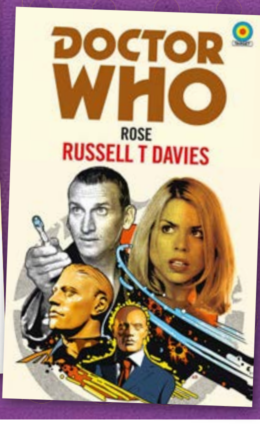
JOINING THE DOTS

Anthony Dry successfully recreated Chris Achilléos' style for the latest crop of *Doctor Who* novelisations. "I was asked to retain the feel," he points out, "but my stipple effect is much more pronounced. His original stipple was much more subtle – that hand-drawn quality really shines through in traditional work.

"The genius of his style is simplicity," Anthony adds. "He has lots of little details but he doesn't overload the image. The rule of thumb seems to be two to four elements, fused with general graphic backgrounds to pull it together, but there's always one dominant element to catch the eye."

Anthony believes it's a testament to Achilléos' talent that this approach still works in today's marketplace. "He was more than just an exceptional painter – he had a designer's mindset. He fused the best of Marvel comics, graphic illustration and painting. You can't compete with a legend, but it's an absolute honour to follow on from his work."





A BENCHMARK FOR EXCELLENCE

Author and publisher DAVID J HOWE pays tribute to an unforgettable talent.

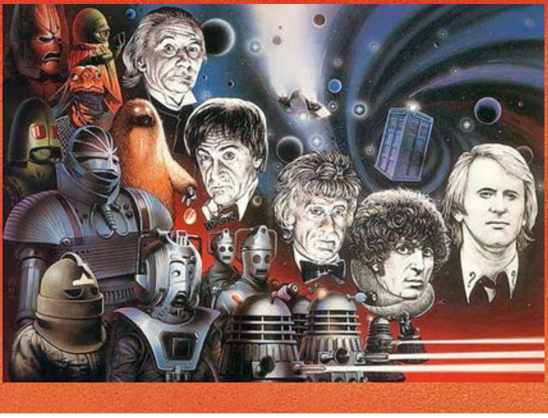
I bought the Target books from 1974 onwards, and in 1977 I started my own fanzine, *Oracle*. For the final edition, at the end of 1981, I decided to interview Chris Achilléos. But how to find him? I could have asked Target, I suppose, but fortunately Chris was in the London telephone book! An interview followed and we stayed in touch. As he was willing to part with them, I managed to buy some of his original *Doctor Who* artworks, some of which I still have to this day. They are my proudest possessions.

In 1983 I wanted to publish a special 'making of' magazine about *The Five Doctors*, and of course Chris had to do the cover. We met and discussed and planned. When the art was finished it was massive – easily three times bigger than any of his other *Doctor Who* paintings. But it was magnificent.

Chris would often call me for advice, or for help with reference materials, and I helped him as and where I could. The last time we spoke, he was planning a new *Doctor Who* calendar, so we had a natter and a laugh, as always.

Chris' work has always been the benchmark for excellence and imagination, and in the eyes of his fans and peers he was unmatched. He was very influential: artists were inspired by him to create work which would move people, which would sum up a story or a concept, and which would push at the boundaries of what commercial art and illustration was capable of.

His art and genius will live on.



"Artists sometimes find it difficult to make a living and Chris wasn't immune to that," adds Tasha. "But what he did was to surround himself with people who understood his passion. He attracted people who gave him comfort and, in return, they helped him through difficult parts of his life. He built a life of richness with very close friendships."

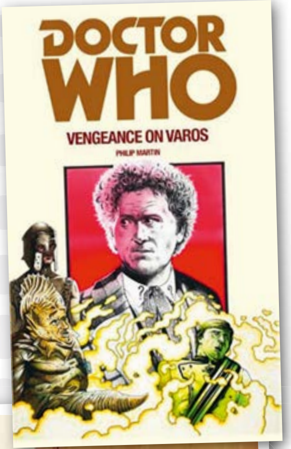
In later years, Chris returned to *Doctor Who*, but now it was looking back. He reverently revived his early stippled portraits for nostalgia commissions, including a trio of reprint covers for BBC Books, executed on hoarded pieces of his favoured illustration board, long since discontinued. He watched the modern show and particularly enjoyed David Tennant and Peter Capaldi's portrayals of the Doctor. He was also a regular on the convention circuit, where he enjoyed the company of fans and befriended many of the *Doctor Who* artists who followed him.

"I kind of knew my place within the realms of Chris' legend," says Jeff Cummins wryly. "He deserved the kind of attention he got. We'd done our bits that got us into the *Doctor Who* Hall of Fame, so it was just nice to joke about it and wind each other up. We would often be on tables alongside each other. I'd have a few people, but Chris would have a *queue*. I was a little bit taller than Chris, and so once I just crouched down alongside him. He said, 'What are you doing?' I said, 'Living in your shadow as always, Chris.'"

Chris and Tasha finally tied the knot in 2019 and relocated from London to Somerset. "He was semi-retired and slowing down," she says. "He wasn't as prolific with the painting, but he loved doing things with his hands and was working on an outside building. He liked woodwork and sculpture and things like that, and still wanted to see where his artistic temperament took him."

"The last time I spoke to him was three weeks ago, talking about our cats and planning to meet up," says Colin Howard. "It's incredible when you meet somebody you idolised as a child, and they turn out to be a wonderful human being as well. He was the guv'nor." Jeff Cummins agrees, affirming that "Chris was a bloody good artist."

Tasha remembers her husband being humble about his art, but suspects that he would concur. "He was very proud of his *Doctor Who* work," she says. "He always said to me, 'If I could go back and meet that younger man, I would tap him on the back and say, well done.'" **DWM**



Above left: This Achilléos painting was commissioned by David J Howe for a *Doctor Who* Appreciation Society publication in 1983.

Above right: David J Howe with Achilléos' original cover art for *Doctor Who – The Three Doctors* (1975). Photo © David J Howe.

Below left inset: The 2016 edition of *Doctor Who – Vengeance on Varos* was one of the last Target books that Achilléos worked on.

Bottom left: Colin Howard and his wife Michelle, Jeff Cummins, and Chris Achilléos and his wife Natasha. Photo courtesy of Colin Howard.

Bottom right: Chris and Natasha. Photo courtesy of Natasha Achilléos.

Myths and (Urban) Legends

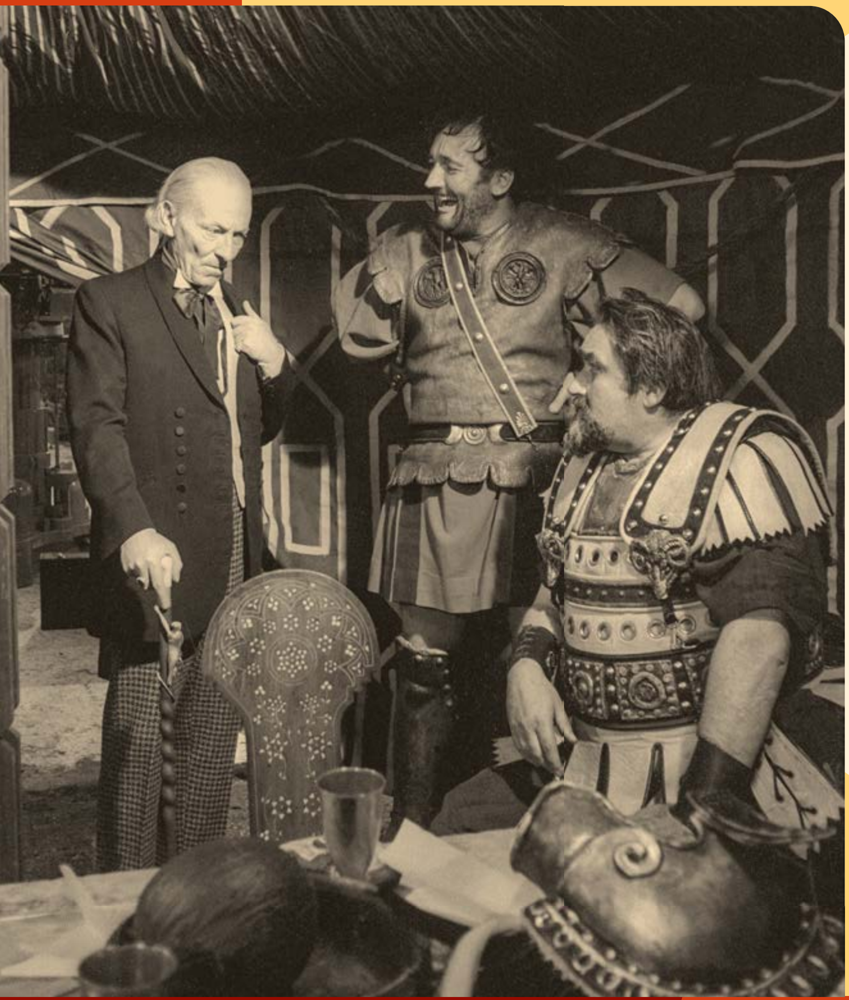
Playing Cassandra in 1965's *The Myth Makers* might not have been the happiest experience of **FRANCES WHITE**'s career. But, she tells **PAUL KIRKLEY**, she's proud to have been in *Doctor Who* – and definitely never asked for her name to be struck from the record...

Above: Frances White.

Below left: The Doctor (William Hartnell), Odysseus (Ivor Salter) and Agamemnon (Francis De Wolff) in *Temple of Secrets*, the first episode of *The Myth Makers* (1965).

Below right: Daleks battle the Mechonoids in *The Planet of Decision*, the final episode of *The Chase* (1965).

More than half a century after its broadcast as part of *Doctor Who*'s third season, it seems that *The Myth Makers* is still very much in the business of making myths. For it was only a matter of months ago that **Doctor Who Magazine**'s editorial column drew attention to The Curious Case of the Missing Cassandra: the unresolved mystery of why the actress Frances White, who played the High Priestess of Troy in 1965's Homeric adventure, was not only absent from the *Radio Times* cast list, but had also been cropped from the accompanying photo.



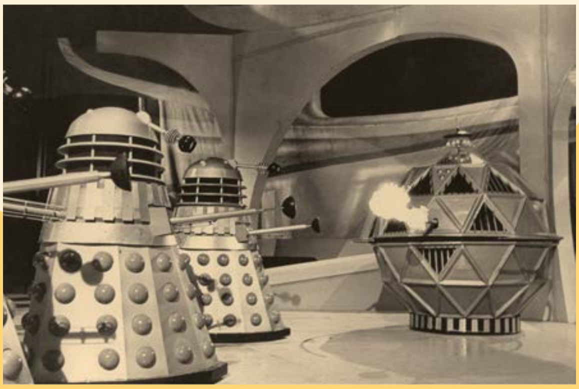
According to several sources – including, cards on the table, **DWM**'s own *Doctor Who: The Complete History* Volume 6 – the actress had asked producer John Wiles to remove her name from the credits. But, 57 years on, Frances would like it to be known that this is very much an urban... well, myth.

"I wouldn't know how to go about making such a request, even if I'd wanted to!" the now 83-year-old tells **DWM** over Zoom, in a voice instantly familiar from her 17 years playing Granny Pig in the global phenomenon that is *Peppa Pig*. "I'm not in the habit of making diva demands, or going 'This isn't good enough, you must cross out my name.' I don't really go in for that sort of thing.

"The only thing I can think of is that, because it was a very different thing for me to do at that point in my career, my agent might not have been very happy about it. I can't think of anybody else that the BBC would listen to, other than my agent. But I don't remember my agent at the time saying 'You can't be seen to be doing that, because it's a children's programme,' or 'The production values are dreadful' or anything like that."

Indeed, far from wishing to distance herself from *Doctor Who*, Frances was a regular viewer. "I wanted to do it," she recalls. "But I was disappointed there were no Daleks in my episodes. Until I got the scripts, I was expecting Daleks."

If she *had* met the Daleks in 1965, **DWM** points out, some of them would have been voiced by David Graham – aka her longtime TV husband, Grandpa Pig – who was on regular



extermination manoeuvres at the time. "Was he?" says Frances, astonished. "He can't have been." He was! "Well, they must have put a lot of echo on him, or something…"

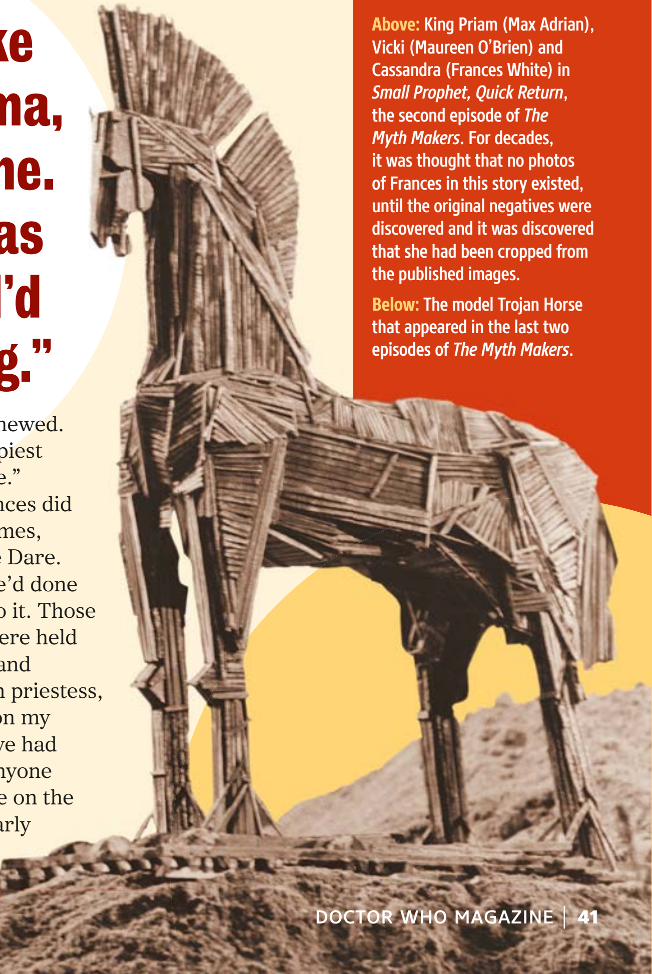
Lack of Daleks aside, what are Frances' memories of recording *The Myth Makers*? "I do quite like a historical drama, so that was fine," she says. "But it wasn't as much fun as I'd been expecting, and now I've read the book [*The Complete History*] I understand why, because there were all sorts of cast undercurrents going on, which I knew nothing about.

"William Hartnell was very, very unhappy – he was a total grouch," she recalls. "I remember very clearly the first thing that happened when I got to the rehearsal room. One of the assistants came running up to me, pointed to the most decrepit-looking chair in the corner – I mean, it looked as if it had just come out of a skip, and should go straight back there – and said 'Whatever you do, don't sit on that. It's Bill's chair, and nobody else is allowed to sit on it.'

"So that was my introduction to Bill Hartnell, and he was very bad tempered throughout. He was finding it increasingly difficult to remember the lines, which is terrifying for an actor, and he wasn't happy about Max Adrian [playing King Priam], either. I don't know if he was frightened of him, or thought he was going to be better than him. Everybody seemed to be quite jumpy, and it's only recently I've discovered what was going on – like the fact Maureen O'Brien [as companion Vicki] hadn't had her contract renewed. So it wasn't the happiest company experience."

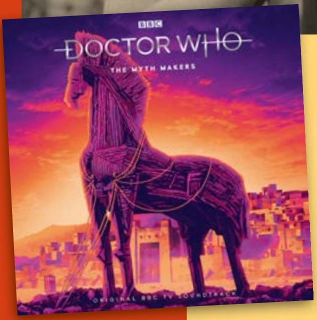
One element Frances did enjoy was the costumes, designed by Daphne Dare. "She was great – she'd done a lot of research into it. Those sorts of costumes were held together with pins, and because I was a high priestess, the end of the pins on my shoulders would have had poison on, to stop anyone casually clapping me on the shoulder. I very clearly remember that." →

"I do quite like historical drama, so that was fine. But it wasn't as much fun as I'd been expecting."



Above: King Priam (Max Adrian), Vicki (Maureen O'Brien) and Cassandra (Frances White) in *Small Prophet, Quick Return*, the second episode of *The Myth Makers*. For decades, it was thought that no photos of Frances in this story existed, until the original negatives were discovered and it was discovered that she had been cropped from the published images.

Below: The model Trojan Horse that appeared in the last two episodes of *The Myth Makers*.



→ In the story, Cassandra's doomsaying prophecies about the Trojan Horse are proved correct. They could have saved themselves an awful lot of trouble if they'd just heeded her warnings, couldn't they? "Well, she was a priestess; of course she was right," says Frances, smiling. "It must have been infuriating that nobody listened to her."

She was quite a nasty piece of work, though – forever trying to have poor Vicki put to the sword. "People have said that to me before, but I don't think she was a nasty piece of work," Frances protests. "I mean, if you've got a really vital piece of information, and nobody believes you, that's probably not very good for your temper."

Is it odd for Frances to still be talking about a piece of work she recorded over four evenings at Riverside Studios, more than 50 years ago? "Very odd, yes," she says. "I realised something odd was happening the first time I was invited to a *Doctor Who* convention. I understand now that, because it's one of the stories that got lost [no episodes of *The Myth Makers* are known to exist], it's kind of like the Holy Grail for *Doctor Who* fanatics.

"As I went to more of these events, and as I got older, I got treated more and more like a piece of very rare, precious antique furniture," she laughs. "Of the people who played leads in it, I don't think many are left. So you do begin to feel like a bit of a museum piece."

At least the soundtrack survives, which is some consolation to fans. "And now they've brought it out on vinyl," says Frances. "I've already been asked to autograph some covers. I do find it very odd," she adds, "that of all the things I've done, some of which have been far more prestigious, these days I'm probably best remembered – if I'm remembered at all – for being in *Doctor Who*, and for being an internationally famous pig!"

> **"As I got older, I got treated more and more like a piece of very rare, precious antique furniture."**

There are worse ways to be remembered, suggests **DWM**. "Oh, I suppose there are," says Frances, with a chuckle. "It's amazing that *Doctor Who* did become this thing... it just sort of hooked people, didn't it? I mean, I still watch it. I shall be watching the next series as avidly as anybody."

As a lifelong viewer, does Frances have a favourite Doctor? "Well, I'm going to be feminist and say the latest one," she smiles.

Born in Cookridge, Leeds, in November 1938, Francis studied acting at the Central School of Speech and Drama in London and began her career in rep in Dundee. "I was very lucky, because I won the Associated-Rediffusion Scholarship, which handed me a really well-known agent," she recalls. "So when I came

Top: Vicki (Maureen O'Brien) – aka Cressida – and Troilus (James Lynn) in *Horse of Destruction*, the fourth and final episode of *The Myth Makers*.

Above: The narrated soundtrack of *The Myth Makers* was released on vinyl by Demon Records in 2021.

Right: John Alderton as Mike and Frances White as Silena in *A Serpent in Putney*, a 1969 production for BBC1's *The Wednesday Play*.

back from six months in Dundee, with my Equity card, Associated-Rediffusion gave me a small television job. And it just sort of went from there."

Her big break came in a BBC adaptation of Marghanita Laski's *The Victorian Chaise-Longue*. "My agent had been asked to send one of his clients, who was quite well-known, for an interview for the lead. But she couldn't make it, so he suggested me instead, and I went along for this role that, really, I had no right to be going for at that stage of my career. But they took a chance on me, and from then on I was playing leads on television, on the *Sunday-Night Play* and *Play for Today* and all those kinds of things."

It was something of a golden age for television drama, wasn't it? "Oh, it was an amazing time to be an actor," says Frances. "Except of course I regarded myself as an actress. By the time I was asked to do *Doctor Who*, I'd also been in the West End, and I'd played Peter Finch and Anne Bancroft's daughter in [the 1964 film] *The Pumpkin Eater*. Everybody in that was a star."

In the half-century that followed, Frances juggled theatre and film roles with a huge number of TV appearances, in shows ranging from *I, Claudius* and *Rumpole of the Bailey* to *A Very Peculiar Practice* and a long-running engagement as bookish secretary Vera Flood in the BBC sitcom *May to December*.

But – pigs and priestesses aside – she's probably best remembered for her late 1970s stint as motel employee Kate Hamilton on the iconic Midlands soap *Crossroads*. What are her main recollections of that?

"Bad production values again," she laughs. So Victoria Wood's legendary *Crossroads* spoof *Acorn Antiques* wasn't that far off the mark? "Possibly not," says Frances. "I was never actually in a set that fell down – but they all seemed like they were on the verge of it. It was actually very hard work. We had to do it as if it was live. We probably did three episodes a week – you really earned your money doing that. And with it came fame, of course – of the sort where you can't walk down the street without being pounced on."

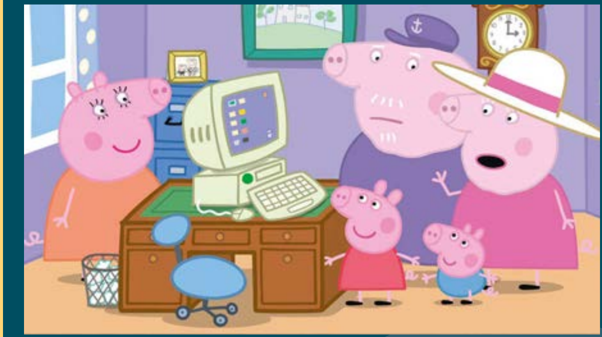
Was that hard to adjust to? "It was part of the job, I suppose," she says. "My daughter disliked it more than I did. We got trapped in a ladies' loo once, in a restaurant car park. A coach had just drawn up, and when we came out of the loo there was a row of ladies with papers and pens, waiting for autographs. Very strange. But apart from that, I quite enjoyed *Crossroads,* actually. I've enjoyed most things I've done."

It's been good to you, the actor's life? "It has," says Frances. "It's not easy, though. Particularly if you're doing it on your own and bringing up a daughter. I had the added responsibility of knowing early on that she was clever, so I had to pay for her to be well educated. She went on to Oxford, and now she's a professor," she adds, beaming with maternal pride.

Before **DWM** takes its leave, we return to the subject of that missing credit. Is it possible, perhaps, that the *Radio Times* simply… forgot to include her in its listing, and that the photograph was cropped for no more sinister reason than the designer needed an upright image?

"I've no idea," says Frances. "But I know I would never have asked for my name to be taken out. I don't know how it happened. I'm quite cross about it, actually."

Let the record state loud and clear, then: Cassandra, High Priestess of Troy, was played in *The Myth Makers* by Frances White – and she doesn't care who knows it. **DWM**



Pig Deal

"We had no idea it was going to be such a phenomenon," says Frances of *Peppa Pig* – the British cartoon that's become a multibillion-dollar global brand, with viewers in 180 countries (and a spin-off theme park beloved of the Prime Minister). "It was a big risk for the creators, especially taking it to Channel 5 instead of the BBC. Nobody had any idea it was going to take off in the way it did."

Frances is occasionally asked to "do the voice and a little snort" when she meets children. "I overheard one child saying she'd just met Granny Pig – and she's a *person*," she recalls, laughing.

How do her own grandchildren feel about having Granny Pig for a granny? "Well, they're way beyond the age of being interested," says Frances. "But they just accept it, because when they were young, I was Granny Pig. So that's just what they think – people's grandmothers are Granny Pig!"

Top: Frances voices Granny Pig (far right) in *Peppa Pig*.

Left: As Vera Flood in the BBC sitcom *May to December* (1989-94).

Below: As Julia in the acclaimed BBC drama *I Claudius* (1976).

THE
DWM
INTERVIEW

Love and Daleks

Composer **SEGUN AKINOLA** and **EMILY COOK** discuss the musical juxtaposition of romance and Daleks in the New Year's Day Special.

All three of the Thirteenth Doctor's Festive Specials share a common threat. "There have been Daleks every New Year's Day," points out Segun Akinola, "so, since the first one [*Resolution*, 2019], we've had a new Dalek theme.

"The second Special [*Revolution of the Daleks*, 2021] made lots of use of the new Dalek theme, but it was a bit more orchestral than *Resolution.* When it came to scoring for this year's Special [*Eve of the Daleks*], it was a case of following on from that. I was quite conscious of using it in a slightly different way, though. As it's the third one we've done now, it felt like it needed to have a slightly different orchestral arrangement, one that we haven't heard before but that still has all the grandiose danger that comes with Daleks."

Alongside the danger of the Daleks, "the episode had a very romantic element to it," notes Segun. "That required music that was very different from the rest of it. I didn't really use the orchestral elements that I used for the Dalek side of things. There were specific instruments that I used with that romantic strain.

"I used a double bass and an acoustic and electric guitar to support our two characters. There's Nick [played by Adjani Salmon], whose theme is on the acoustic guitar, and then there's Sarah [Aisling Bea], whose theme is largely on the double bass."

Identifying where and when character themes need to play is generally done by Segun and showrunner Chris Chibnall during a 'spot'. "A spot is literally where you go through something and you spot where the music should be, which in *Doctor Who* is everywhere!" Segun explains. "We'll watch through and talk about where the music needs to be, but also what it needs to be doing. We'll talk about any specific character themes that might need to be written for the episode or returning characters. We'll talk about any large-scale elements of the story that need to come out.

"A good example is the Nikola Tesla episode [*Nikola Tesla's Night of Terror*, 2020], where we were trying to bring out the romance of creativity. We did that for *Flux* too, but in a slightly different way because it was a serial. We still talked about any large-scale ideas for each episode.

"We go through the episodes, make lots of notes, then I'll go away and do a draft

Above: Composer Segun Akinola.
Photo © Charlie Clift.

Right inset above: A new type of Dalek was seen in *Resolution* (2019).

Right inset below: A 'security drone' in *Revolution of the Daleks* (2021).

Below: Sarah (Aisling Bea), Yaz (Mandip Gill), Dan (John Bishop) and the Doctor (Jodie Whittaker) in *Eve of the Daleks* (2022).

Opposite page: An 'executioner' Dalek in *Eve of the Daleks*.

of the episode. I send that over, then I get notes from Chris and [executive producer] Matt Strevens. I make some changes and send it back. After two to three rounds we're usually done, and then I'm off recording the episode and then getting that mixed. But at the same time we'll be starting on the spot for the next episode as well."

How does Segun find working with Chris? "I get on really well with Chris and that was something that was clear from the first chat we had before I even got the job. I think we have a shared sensibility, and I think that's part of the reason we work together so well, because there's a lot of overlap in the kind of things that we like and the kind of things we feel work well."

This was especially evident during Segun's first assignment for *Doctor Who* back in 2017. "I wrote the Thirteenth Doctor's theme before I properly had the job," he recalls. "I'd had a conversation with Chris and we were obviously talking about the music for the show. I said, 'Why don't I write something for the Doctor?' I said, 'Tell me about the Doctor. Tell me about the show. What's changing? In particular: who *is* this Doctor?' This was before I'd seen anything at all. They were filming and it had been announced the Doctor was going to be Jodie but it was still quite early on. So Chris told me about the characteristics of the Thirteenth Doctor, how she'd have a sense of childlike fun and joy but that there'd be a seriousness, depth and harrowed nature to her as well.

"I took those key words from our conversation then went away and wrote something over a few days. It was quite a quick process but I tried to be really clear about everything that encompassed the Doctor. I wanted to get all those things in there – as well as this ethereal nature in terms of her being an alien – but I also wanted to keep it sounding grounded. The Thirteenth Doctor's actually quite an interesting character in that she's very complicated but also very simple. She's here for all life. She loves hope and love. Conveying all those things musically is what I was trying to do.

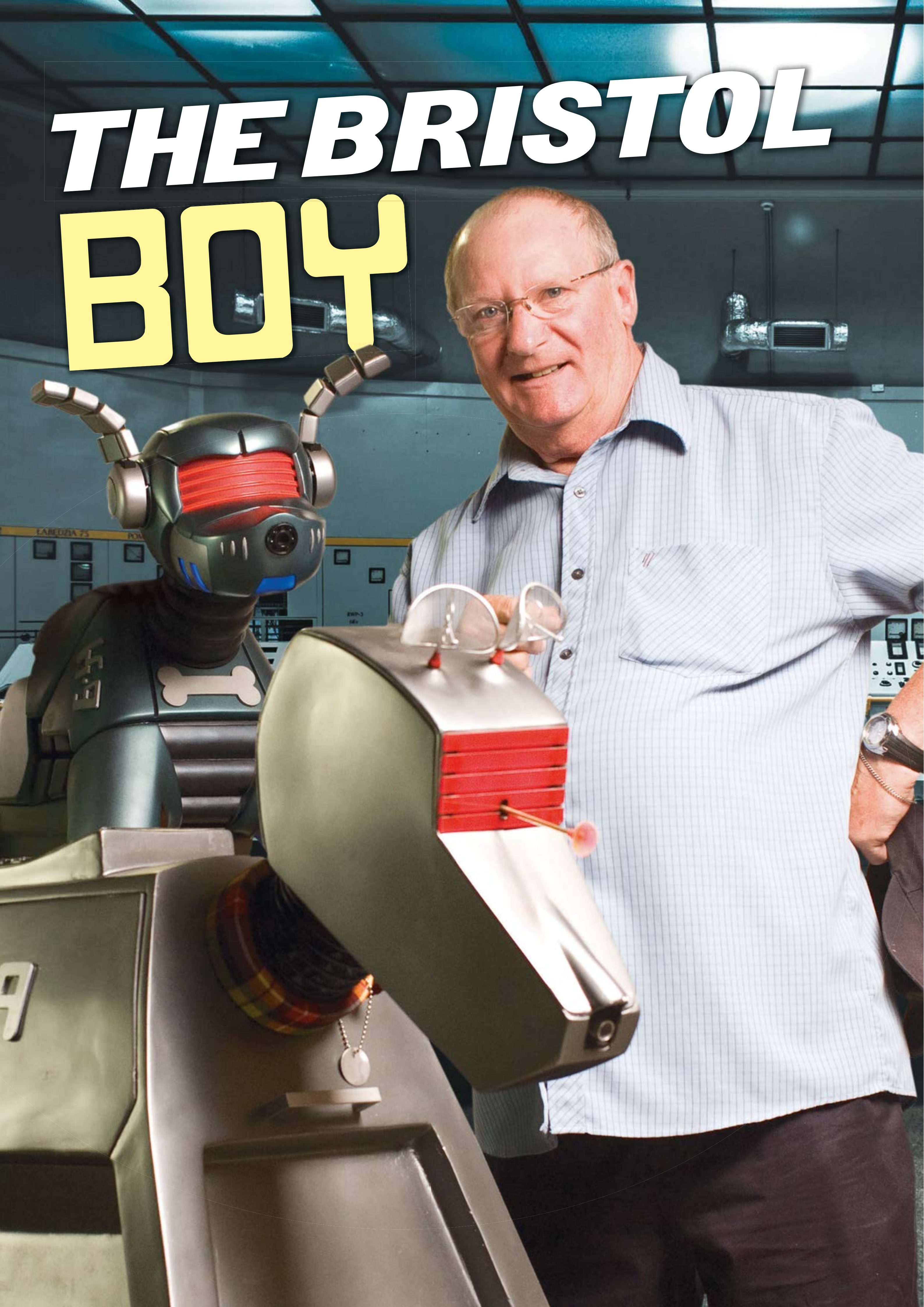
"I sent that off and the response was really positive, so the theme hasn't changed. Obviously the instruments sometimes nudge and change, but it hasn't changed from what I wrote in those early days."

Segun explains that he often uses specific themes to support characters throughout an episode, "even if we're in a mix where the whole sequence is meant to be quite tense and scary." For example, in *Eve of the Daleks*, "we might just for a moment be removed from the tension because Nick or Sarah are doing something and it's slightly more romantic. Or it's slightly funnier; Sarah's character in particular is really quite fun and funny. And Nick is very romantic.

"The music is always determined by what the story and the characters require," adds Segun, "so I was able to give Nick and Sarah something slightly different. We moved back and forth between the two different sides of the music until the end of the episode, where it all came together." **DWM**

Alongside the danger of the Daleks, "the episode had a very romantic element to it."

THE BRISTOL BOY



The writer **BOB BAKER**, who passed away on 2 November, gave us some of the 1970s' most memorable stories – as well as the series' endearing robot dog, K9. But *Doctor Who* was just part of his impressive legacy. **GARY HOPKINS** pays tribute to his friend and colleague.

A favourite piece of advice Bob Baker often gave new and aspiring writers, me included, was to "Put yourself in harm's way."

I should add that he wasn't for a moment exhorting anyone to endanger their lives in pursuit of creative expression. He was making the point that the more life experiences a writer or artist can draw upon, the better they'll be at creating something interesting, unique or universal. They should take chances, seize the day, embrace all that life has to offer – or simply have a go.

Bob Baker, who was born on 26 July 1939, certainly wasn't averse to putting himself in harm's way and packed a lot into his 82 years. Bristol-born and bred (and immensely proud of the fact), Bob worked as a monumental stonemason before becoming an art student, taxi driver and property renovator, all the while developing an interest in filmmaking. It was this interest that eventually brought him to the attention of a frustrated advertising copywriter named David Martin. And so Bob Baker and Dave Martin began writing scripts together – 'The Bristol Boys', as they were later called (although Dave was actually from Birmingham).

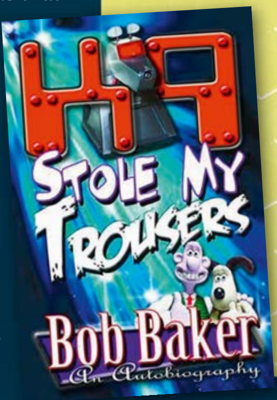
Contrary to what Bob wrote in his 2013 autobiography *K9 Stole My Trousers* (that our first meeting had been at a *Doctor Who* convention), I recall that we first met for drinks at Bristol's famous Llandoger Trow pub towards the end of 1979. Bob had recently left the BBC after script-editing the first series of detective drama *Shoestring* and was back at HTV West as a writer and script editor, developing new projects for the company. We'd arranged to meet so I could talk to a proper writer about how to sell scripts and break into television. I seem to remember that Bob's final *Doctor Who* serial, *Nightmare of Eden*, was going out on TV at the time and, of course, we talked about his long association with the programme.

BOB HAD WATCHED *DOCTOR WHO* FROM ITS EARLIEST DAYS, SO WRITING DIALOGUE FOR THE THREE ACTORS WHO'D BY THEN PLAYED THE ROLE WASN'T MUCH OF A STRETCH.

It's well documented that Bob Baker and Dave Martin's first serial for *Doctor Who* came about almost by accident, having a long gestation before finally reaching the screen as *The Claws of Axos* in 1971. Thanks to sheer ambition, Bob and Dave's amazing concepts and the serial's relatively high production values, the serial has stood the test of time and remains very watchable. It also made the writers' names instantly recognisable thereafter, and they went on to co-write seven more *Doctor Who* adventures during the course of the next eight years. Bob's *Nightmare of Eden* was a later solo venture.

1972's *The Mutants* was the one Bob remembered most fondly. It's an intelligent sideways look at colonialism and ethnic cleansing with science-fiction trappings. It also bucks the trend of six-part stories of the time inasmuch as it's densely plotted and doesn't, as could sometimes happen, sag in the middle. A good pace is maintained throughout, the story has many clever twists and turns, and the titular mutants are brilliantly executed. Bob was justifiably proud of the result.

The Three Doctors (1972-73) was the first multi-Doctor story, designed to celebrate the series' much-anticipated tenth anniversary. Bob had watched *Doctor Who* from its earliest days, so writing dialogue for the three actors who'd by then played the role on TV wasn't much of a stretch. The only fly in the ointment, sadly, was that William Hartnell wasn't well enough to do more than make fleeting pre-recorded appearances in each of the four episodes, leaving the way clear for Patrick Troughton and Jon Pertwee to develop an enjoyable double act which they continued on and off screen for many years afterwards. Appropriately for a serial that was shown during the Christmas season, *The Three Doctors* has a pantomime, fairy-tale charm to it, and it's still widely considered to be one of the best (if not *the* best) multi-Doctor stories to date. →



Opposite page: Bob Baker with two incarnations of his most famous creation, K9. Photo © K9 Official.

Top: Writer Gary Hopkins in the early 1980s.

Above left: Cotton (Rick James), Sondergaard (John Hollis), Stubbs (Christopher Coll), the Doctor (Jon Pertwee) and Jo Grant (Katy Manning) in *The Mutants* (1972).

Above right: *The Claws of Axos* (1971) was Bob's first *Doctor Who* script.

Below left and inset: Patrick Troughton, Jon Pertwee and William Hartnell as *The Three Doctors* (1972-73).

Below right: Bob's autobiography, *K9 Stole My Trousers* (Fantom Films, 2016).

KING of the CASTLE

Top left: Dave Martin and Bob Baker became a successful writing partnership in the 1970s.

Top right: Erak (Peter Walshe), Vural (Donald Douglas) and Krans (Glyn Jones) are captured by Field-Major Styre in *The Sontaran Experiment* (1975).

Above: The title card for the children's serial *King of the Castle* (1977).

Below left: Tom Baker as the Doctor in *The Hand of Fear* (1976).

Below right: Promotional material for the sci-fi serial *Sky* (1975).

→It may only be two episodes, but *The Sontaran Experiment* (Bob and Dave's 1975 contribution to Season 12) is another gem. This early outing for new Doctor Tom Baker was recorded entirely on location. The TARDIS crew find themselves in the middle of a problem, solve it, and also defeat the monster. Job done, and all in the space of 45 minutes or thereabouts. Free of studio sets and multi-camera production, it foreshadowed the look and the pace of 21st-century *Doctor Who*.

By the mid-70s, with a substantial number of writing credits for plays and series under their belts, Bob and Dave had become well regarded in the industry. To my young mind anything with their names attached to it was almost a guarantee that the drama would be highly imaginative, edgy and perhaps a little subversive, often darkly funny, and would always have a contemporary sensibility. Their work was relevant and of-the-moment and I looked forward to whatever they might do next, in whatever genre. One of the things they did next was *Sky*.

THE SONTARAN EXPERIMENT FORESHADOWED THE LOOK AND THE PACE OF 21ST-CENTURY *DOCTOR WHO.*

When, at the age of 14, I sat down to watch *Sky* on HTV after rushing home from school, I think I expected it to feel a bit like *Doctor Who*. After all, it was written by Bob Baker and Dave Martin. But it was nothing like *Doctor Who*. In fact, it was like nothing I'd seen or heard before. I was deeply impressed with the visuals, the soundscape and the sustained sense of menace throughout its seven episodes. It was also unapologetically West Country and I loved that. The whole thing was fresh and different.

Whenever Bob and I got together in later years (about once or twice each year, more if we had a joint project on the go), we usually ended up bringing *Sky* into the conversation in some way or other; how ahead of its time it was, how atmospheric it was, why they don't make them like that any more, and wouldn't it be great if it could be remade today with the advantages of new technology. Second only to his and Dave's *King of the Castle* (1977, a children's serial that achieved even greater heights of surrealism), Bob felt that *Sky* was one of their best and most distinctive works.

The Hand of Fear (1976) was a four-part serial that reached TV screens when *Doctor Who* was under increasing pressure to reduce its horror content. The image of a disembodied hand moving about of its own accord inside a nuclear power station is an enduring one. Production values were high, Tom Baker was never more popular, and audience ratings were consistently strong. But change was around the corner.

Bob and Dave's next two *Doctor Who* stories, *The Invisible Enemy* (1977) and *Underworld* (1978), suffered primarily as a result of budgetary constraints at the BBC – limited production resources not quite able to match the ambitious storytelling. However, *The Invisible Enemy* gave the world K9 and, in one form or another, he's been with us ever since – starring in the 1981 spin-off *K9 and Company*, guesting in the resurrected

DOG DAYS

PAUL M TAMS remembers working with "one of the all-time best" on the 2009 series *K9*.

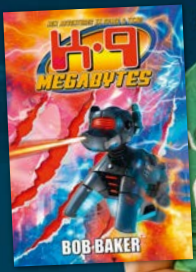
I was an over-enthusiastic teenager when I joined the BBC in summer 1979. One night, after watching the recording of *Nightmare of Eden*, I left Television Centre in torrential rain without an umbrella. I grabbed what I thought was a piece of scrap hardboard from the scenery dock corridor. The commissionaire waved me on, laughing, as I braved the downpour with this piece of hardboard held above my head. Only when I got home did I discover I'd procured the 'POWER UNIT' sign from *Nightmare*. Little did I know that 18 years later I would begin both a friendship and business partnership with that serial's writer. It was a relationship that would last a quarter of a century.

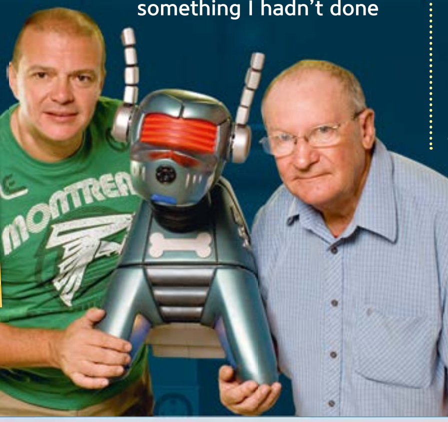
Bob Baker was reinvigorated by my belief in K9 as a solo concept. We began work at a time when the sci-fi TV genre was seen as unfashionable. However, we persevered and finally we co-produced the show *K9*. Our vision for K9 was to make him an independent hero and not a 'sidekick' or plot foil, used to just 'zap' with his nose laser, something Bob hated other *Who* writers having done.

Bob and I had a similar dry wit and we began to develop other concepts for our own production company. We would work every morning on Skype even before the days of lockdowns, writing and creating a trove of material which I would illustrate with production designs. Bob also encouraged me to start writing more, something I hadn't done much of since the 1980s. I'll always be grateful for Bob's guidance and generosity on that, and of course I ended up learning from one of the all-time best. In 25 years we never argued, and I spent a lot of time dealing with business meetings and production agreements. We had many highlights and adventures, creating so many memories. He'd say, "Paul – save all that for a book!"

It's very sad that Bob wasn't able to see the latest of our collaborations go in front of the cameras in 2022. It was his wish that, alongside his family, I will be carrying on his work so that future generations of K9 fans and viewers of our forthcoming original content will ensure that his legacy goes forward.

Affirmative always. Thank you, Robert John Baker.





Doctor Who in 2006, and then appearing regularly in the second and much more successful TV spin-off, *The Sarah Jane Adventures*. Not forgetting the independent life K9 has since had under Bob's guidance in association with Paul Tams.

Bob and Dave's last *Doctor Who* collaboration was *The Armageddon Factor* in 1979, a solid six-part adventure rounding off a series of linked stories in a space-age treasure hunt to find the scattered pieces of the Key to Time. It was a suitably epic finale to their *Doctor Who* collaboration. I made the mistake, in the early days when I barely knew him, of asking Bob if he and Dave had ended their writing partnership due to a falling-out. He told me, in no uncertain terms, that it had been a totally amicable parting of the ways. That, in fact, they were still happy to work together from time to time – which turned out to be absolutely the case. They remained firm friends until Dave died in 2007.

Bob's one remaining *Doctor Who* story was *Nightmare of Eden*, a cautionary tale about the horrors of drugs and drug-trafficking, arguably compromised in its execution by production shortcomings and a central performance that would have benefited from stronger direction. Despite some unfortunate Tom-foolery and dodgy pyrotechnics, *Nightmare of Eden* contains a wealth of terrific ideas, has pretty serious things to say, and also manages to be good fun.

After our first meeting at the Llandoger Trow in 1979, I spent about 18 months bombarding Bob with unsolicited scripts and ideas for plays, series and films – on the basis, perhaps, that if I threw enough mud then maybe some of it would stick. And then late one evening, some time in 1981, Bob phoned to ask me if I'd like to write an episode of *Into the Labyrinth*. The first series of HTV West's low-budget children's fantasy-drama had been screened, the second was in production and a third was planned for 1982. I certainly wasn't going to say no, and thus got my first script commission. It would be a few more years before other commissions followed from elsewhere, but I'll never forget that first one and the man who made it possible for me.

We kept in touch for the next 40 years, sometimes to talk about new projects, sometimes just to have a moan and put the world (and the TV industry) to rights. I always felt better after I'd had a chat with Bob, especially if a nice lunch and a couple of glasses of something →

Top right: Bob (right, as a police officer) made a cameo appearance in the *K9* episode *The Cambridge Spy*, recorded on 5 March 2009. Also in the picture are Harry Crone (as another police officer), Tim Burns (villain) and Philippa Coulthard (Jorjie).
Photo © K9 Official.

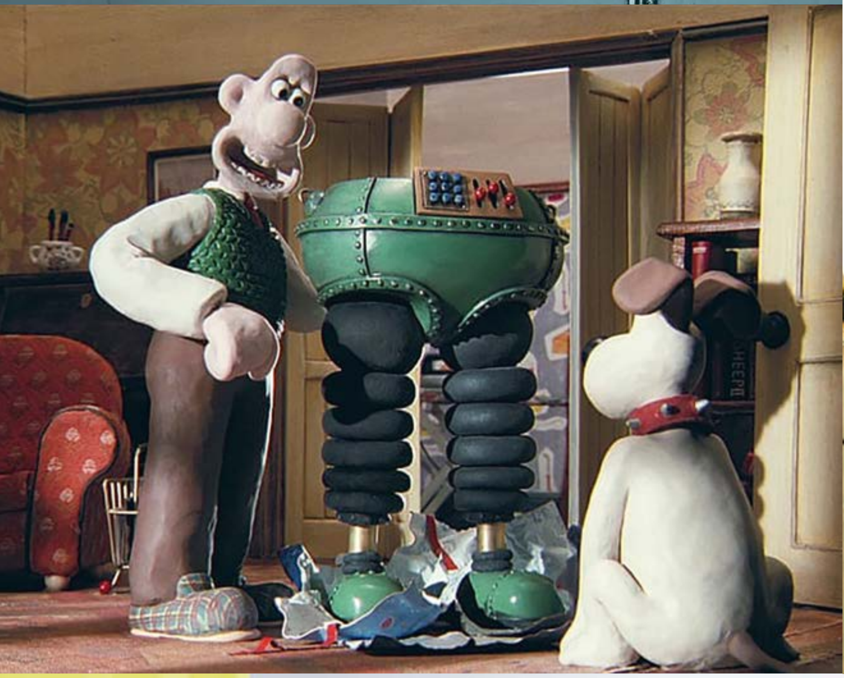
Above inset left: *K9 Megabytes*, a book of short stories by Bob Baker published in 2021, is available from *k9official.com*

Above inset right: Paul M Tams, K9 and Bob.
Photo © K9 Official.

Far left: Dave, Bob and K9 were guests on the *Doctor Who Weekend*, a programming event on British Satellite Broadcasting's Galaxy Channel that ran from 22-23 September 1990.

Left: Terry (Simon Henderson) and Helen (Lisa Turner) in the fantasy adventure series *Into the Labyrinth* (1981-82).

Below: K9 makes his debut in *The Invisible Enemy* (1977).



TOP BUN
TOP BUN
TOP BUN
K·9

Above left: Wallace and Gromit in *The Wrong Trousers* (1993).

Above right: Presenter Matthew Sweet meets two very famous dogs and their creator for *Bob Baker in Conversation*, an in-depth interview on the Blu-ray box set *Doctor Who: The Collection – Season 17* (2021).

Right inset: Baker Bob in the Wallace and Gromit film *A Matter of Loaf and Death* (2008).

Below left: Promotional material for *Arthur of the Britons* (1972-73).

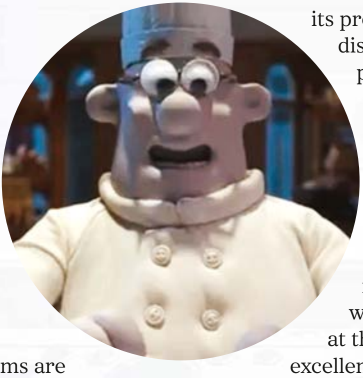
Below centre: The Severn Bridge as seen in the *Shoestring* episode *Knock for Knock* (1979); Oldbury nuclear power station doubles for the Nunton Complex in *The Hand of Fear*.

Below right: Bob Baker in his later years. Photo © K9 Official.

→ were involved. In the 80s we developed a potential replacement for *Doctor Who* about a lifeboat in space. In the early 90s, when he and his great pal Roger Crago formed R&B Productions, I co-wrote a film script with Bob, who was recovering from heart surgery.

In the noughties we had an idea about a pair of food and wine detectives, for which we had in mind Bob's close friends Pamela Salem and her husband Michael O'Hagan to play the leads. There was frequent talk of reviving *Shoestring*, possibly for TV, possibly for radio. Just a few years ago Bob and I had a stab at rebooting *Supergran* for a family audience. We pondered the tantalising possibility of having Lulu in the title role, but alas it came to nothing. We were, however, determined to keep putting ourselves in harm's way.

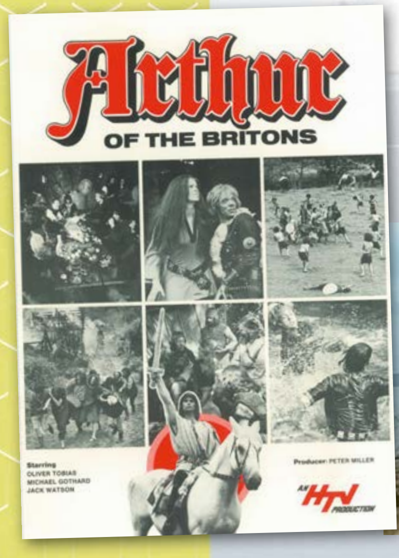
Speculative projects aside, at a time in life when many people start thinking about easing off the pedal, Bob shifted up a gear with the first of four multi-award winning scripts for Aardman Animation's globally successful Wallace & Gromit film series. Co-written with Nick Park, 1993's *The Wrong Trousers* was followed in 1995 by *A Close Shave*, a decade later by *The Curse of the Were-Rabbit* and, finally, in 2008, by *A Matter of Loaf and Death*, which featured a character named (what else?) Baker Bob. The films are witty and clever, dramatic and touching, endlessly inventive and massively entertaining – Bob and Nick working brilliantly together at the height of their creative powers. The planets had aligned to give Bob the crowning achievement of his already long and illustrious career.

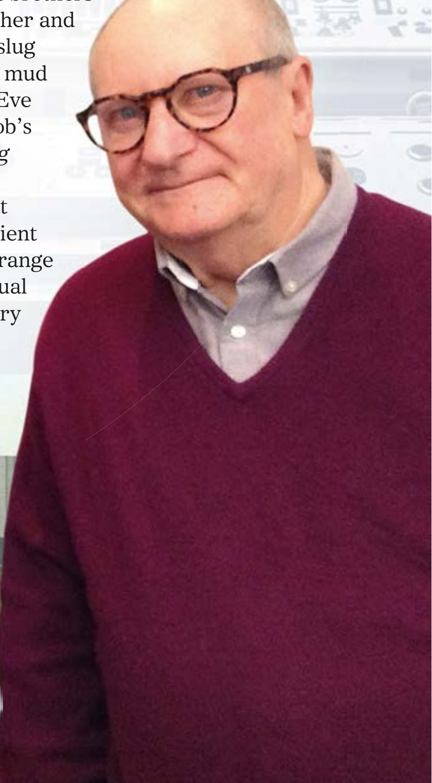


> AT A TIME IN LIFE WHEN MANY PEOPLE START THINKING ABOUT EASING OFF THE PEDAL, BOB SHIFTED UP A GEAR.

Bob's funeral service was held at an idyllic spot overlooking a stunning view of open fields and patches of woodland stretching to the River Severn, evoking scenes in *Pretenders*, *Arthur of the Britons* (Bob and Dave script-edited and wrote episodes for both those historical adventure series) and not least *Sky*, with its prophetic tale of nature under attack. In the distance to one side is the Oldbury nuclear power station that Bob and Dave "crawled all over" when researching *The Hand of Fear* for *Doctor Who*. In the distance on the other side is the Severn Bridge, in the shadow of which the Guest brothers (Christopher and Dominic) slug it out in the mud with Trevor Eve at the end of Bob's excellent *Shoestring* episode *Knock for Knock*.

It's a spectacular view that strikingly juxtaposes the ancient with the modern and, in a strange kind of way, is a pleasing visual reminder of his work. It's very Bob Baker. **DWM**





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SOURCE MATERIAL

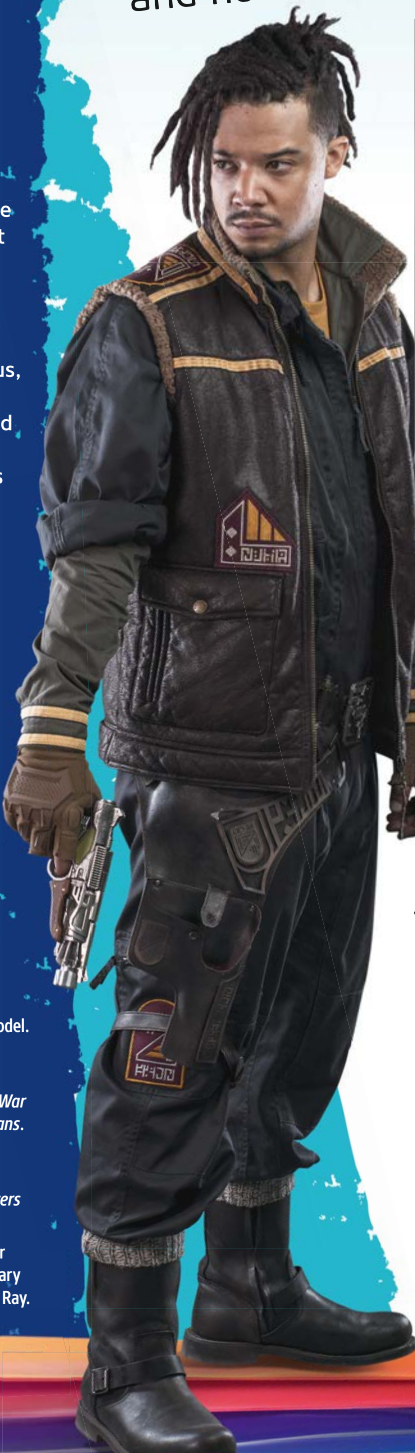
In the second instalment of a two-part feature exploring the costume-design process for *Flux*, **RAY HOLMAN** tells **EMILY COOK** about his negotiations for a tie from Italy, why he repurposed UNIT's shin guards for Division Combat and how he achieved a retro vibe for Vinder.

"Have you seen that little plasticine model someone made of Karvanista?" asks Ray Holman. Ray is referring to the work of Millie McKenzie aka *@CowBearCreates.*

"I saw it on Twitter," says Ray. "I sent it to Mr Chibnall and he said, 'Thank you for sending me this because it's really brilliant.' Karvanista was first shown on *The Graham Norton Show* on a Friday and she'd already made the model and put it on Twitter by the Sunday. So she didn't have much time to do it. That's when it's really gorgeous, this world, when you get people who buy into it, see what we're creating and then use their skills to recreate them."

Last issue, Ray talked us through his design process for Karvanista. It's one of the many costumes in *Flux* that he hopes cosplayers will relish.

"We're making *Doctor Who* fun. It's for families, for mum and dads and children. It's for creatives and cosplayers. I've done a few challenging cosplay costumes this series. I'm looking forward to seeing people take them on. Cosplayers are getting better and better so I want to push them a bit further."



Top: Costume designer Ray Holman.

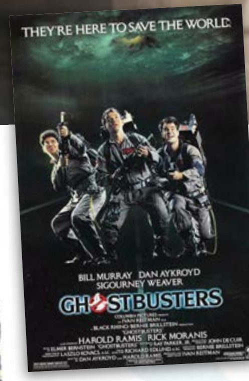
Left: Millie McKenzie's Karvanista model.

Above right: Vinder (Jacob Anderson) in *War of the Sontarans*.

Above inset: A film poster for *Ghostbusters* (1984).

Right: "Vinder is a very military person," says Ray.

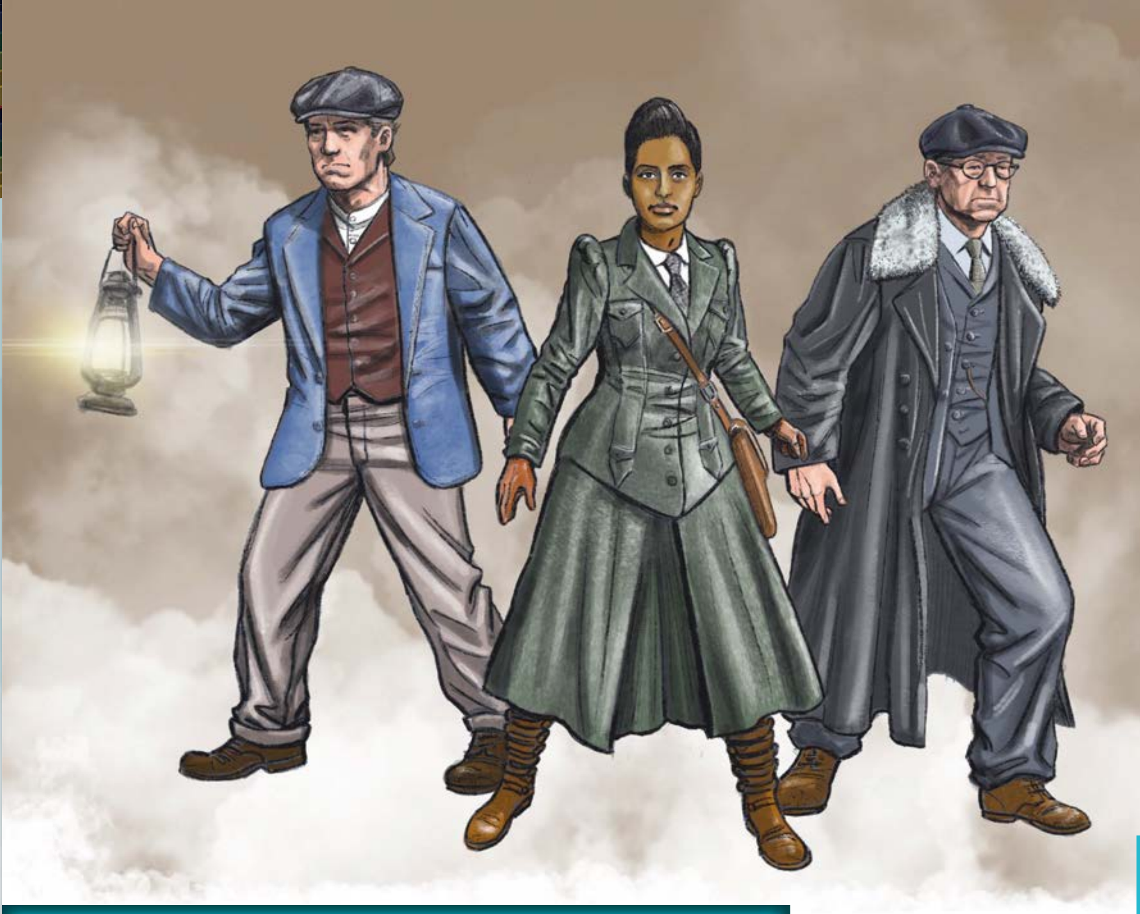
VINDER


THEY'RE HERE TO SAVE THE WORLD.
BILL MURRAY DAN AYKROYD SIGOURNEY WEAVER
GHOSTBUSTERS
HAROLD RAMIS RICK MORANIS

I wanted Vinder to be a bit 1980s, a bit *Ghostbusters*. I don't know why, because he was meant to be a high-ranking general. But I wanted a bit of retro. When we first meet him, in Chapters One and Two, we don't know why he's in his outpost. Of course, we later find out that he's been banished there. At the outpost, he wears a flight suit. I found a really trendy and modern flight suit. I just wanted to do layers but also make it feel cool. You may notice he's got a shirt on over the t-shirt. The gilet is a vegan jacket I found, which I thought looked really 80s. I bought three of them and trimmed them up with proper military braiding, because Vinder is a military person. Then he's got a flight jacket, flight boots with thick socks, a belt, upholsters and military gloves.

Vinder has several different kinds of badges. We married the badges to the spaceship graphics. I decided he should have badges in different shapes and I spaced them out so you can see them from whichever angle he's shot from. There's a nice and clear one on his shoulder. Then there's a traditional 1980s policeman's breast badge.

Jacob [Anderson] said it's the most comfortable costume he's ever had. He was quite thrilled when we put it all together. I know Jacob from *Broadchurch* so we had a very good relationship. It was lovely to work with him again.



Left: Ray's 1900s costume designs for Dan, Yaz and Professor Jericho. Illustration by Patrick Goddard.

Below right: Yaz's costume was inspired by a cycling outfit in the Met Museum, New York.

Below left inset: Yaz (Mandip Gill) in a straw hat made by milliner Angharad Gamble.

Bottom: Professor Jericho (Kevin McNally), Dan (John Bishop) and Yaz in *The Vanquishers*.

YAZ, DAN AND PROFESSOR JERICHO IN THE 1900s

In the second half of the series, Yaz, Dan and Professor Jericho spend a lot of time in the early 1900s. They spend five years there – we see them in South America, we see them in a bazaar in Egypt, we see them at the Great Wall of China. So they have several costume changes. But obviously, within a 50-minute episode of *Doctor Who* you don't want them changing every two minutes.

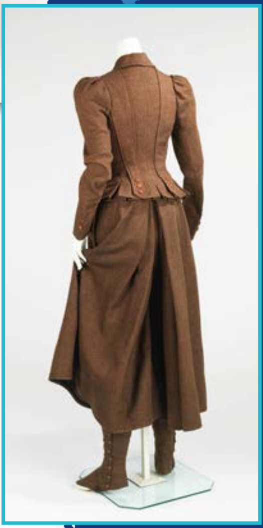
It was fabulous to create three different looks for each of them, each to do with their characters. Yaz, for example, needed to be an adventurer. I blatantly copied an outfit from the Met Museum, which is a cycling outfit of the period. So like *Nikola Tesla's Night of Terror* [2020], she's not wearing a skirt, although it looks like a skirt. She's wearing a pair of cycling culottes. There are so many buttons on the waistcoat. And that outfit has pockets everywhere – you'll have seen that they made good use of those pockets. I really liked that outfit.

> IT WAS FABULOUS TO CREATE THREE DIFFERENT LOOKS FOR EACH OF THEM.

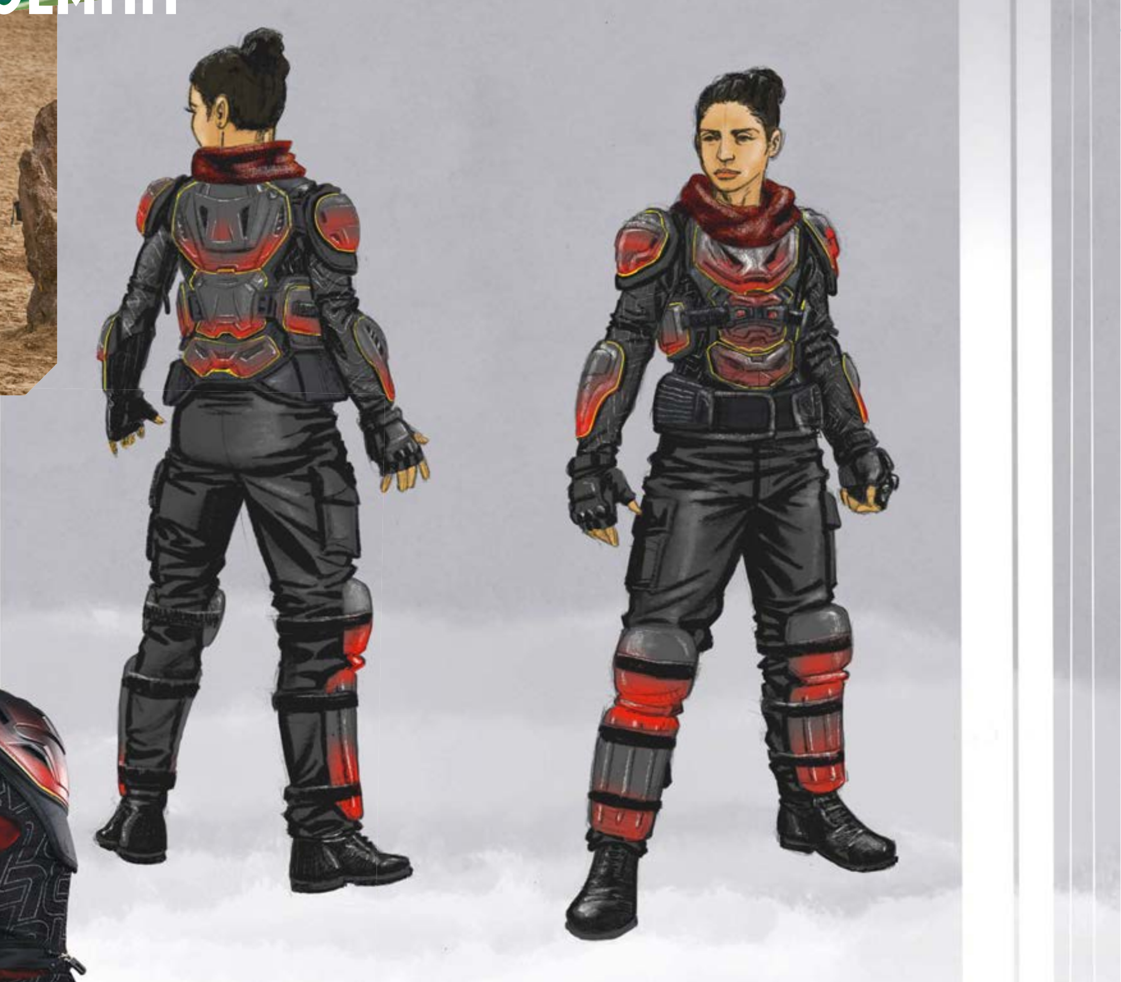
Dan is dressed more like a worker, because this suits his character. He has his flat caps and he has his working jackets and his cotton trousers, his cotton waistcoats and hobnail boots. He's a working man so he wears a collar stud and a collarless shirt, whereas Professor Jericho is more sartorial. He's got a lovely long posh coat and he has his linen suits.

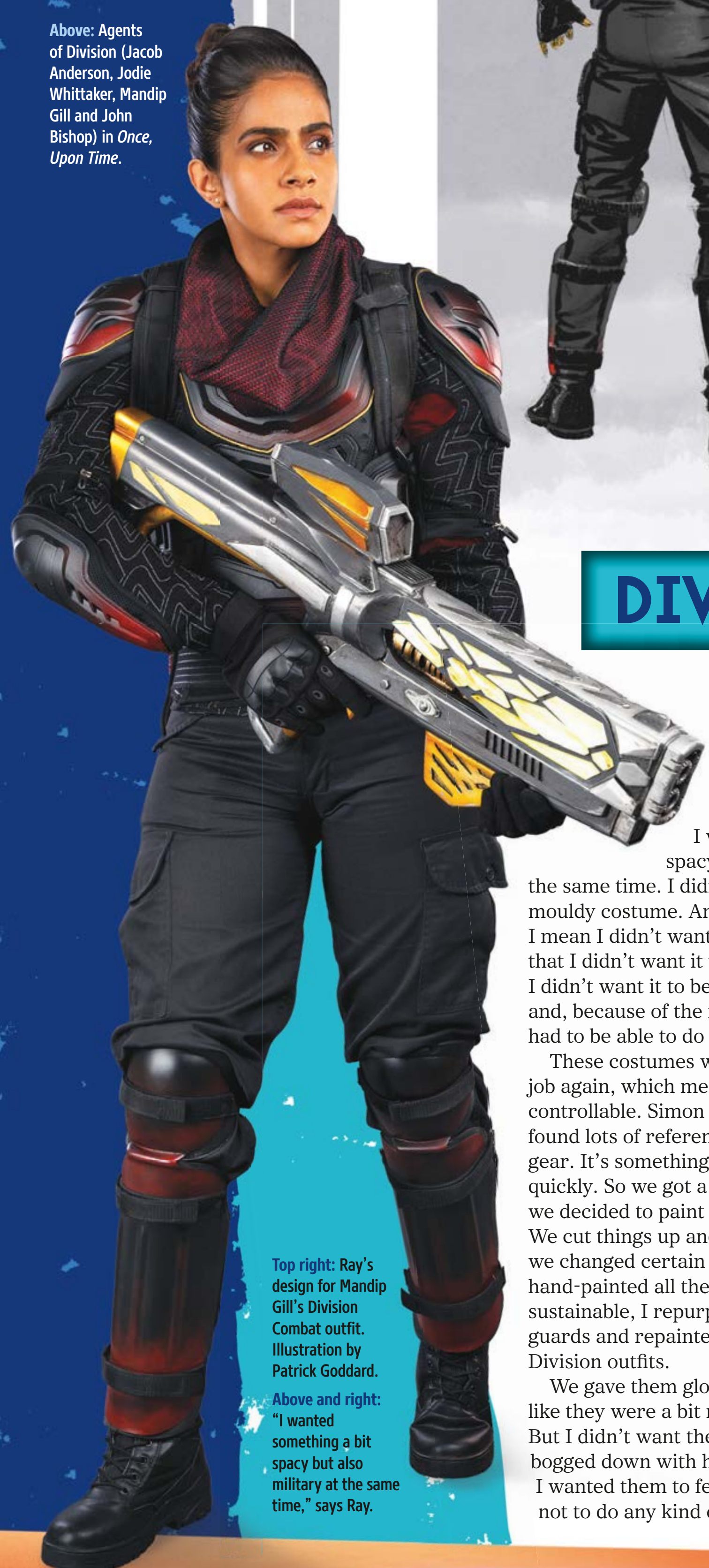
All three of them had to have stunt doubles, so we needed two or three of everything. I was making Yaz's costumes so we made costumes for her stunt double too. But for Dan I bought identical copies of his period workwear, which I got from a company that makes reproduction menswear.

In terms of accessories, Yaz's hat was made by the milliner Angharad Gamble, who makes the hats for us on *Doctor Who*. A cousin of mine is an optician; I have some period frames and we put plain glass in them for Kevin McNally [who played Professor Jericho]. They all look suited to their characters and their travels. It's very Jules Verne. We loved their early 1900s costumes.



Above: Agents of Division (Jacob Anderson, Jodie Whittaker, Mandip Gill and John Bishop) in *Once, Upon Time*.





Top right: Ray's design for Mandip Gill's Division Combat outfit. Illustration by Patrick Goddard.

Above and right: "I wanted something a bit spacy but also military at the same time," says Ray.

DIVISION COMBAT

The Division Combat outfits are in a particular timeline, so they go with the Doctor and her inverse navy coat. I wanted something a bit spacy but also military at the same time. I didn't want it to be a huge mouldy costume. And when I say mouldy, I mean I didn't want to mould things – not that I didn't want it to be covered in mould! I didn't want it to be a huge construction and, because of the nature of filming, they had to be able to do quick changes in them.

These costumes were an in-house job again, which meant they were very controllable. Simon Marks, my assistant, found lots of references to BMX protective gear. It's something you can put on really quickly. So we got a sample and then we decided to paint it. It worked well. We cut things up and cut things about, we changed certain things and we hand-painted all the gear. In a bid to be sustainable, I repurposed old UNIT shin guards and repainted those to match the Division outfits.

We gave them gloves to help make it feel like they were a bit military and protected. But I didn't want the Division outfits to be bogged down with helmets and googles. I wanted them to feel freer, so I decided not to do any kind of protective gear on their heads. We knew that we were filming in a sandy place so I gave them snoods made from some technical fabric, so that if they ever needed to cover their mouths and noses, they could. Underneath they've got these bright red t-shirts on. You can see flashes of red. They're good costumes. They took days and days and days to make but they were worth it.

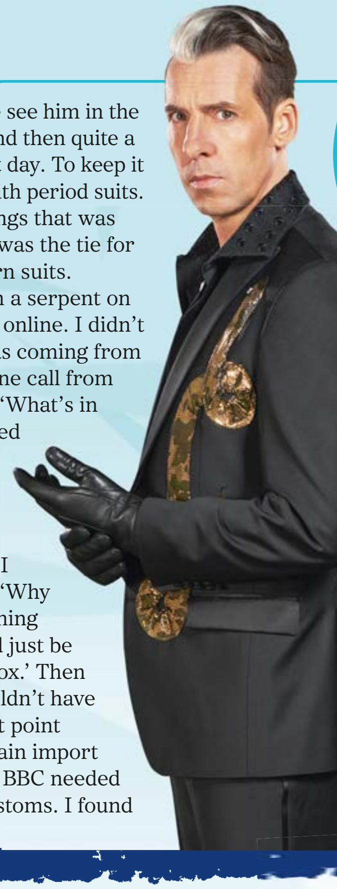
THE GRAND SERPENT

When we first meet the Grand Serpent in Chapter Three there are some very elaborate aliens in that scene with him – they're called the Diplomats – so I didn't want him to be over-elaborate as well.

We kept him quite straightforward. The thought process was literally just, 'He's called the Grand Serpent, let's put a snake on him.' We found this fake snakeskin which was like a pleather. That went over his shoulder in the same style as his snake. It's very asymmetrical. It goes around his body and you see the head over the other side down his back. When he kills people, the serpent appears.

The Grand Serpent goes through several different disguises later on. In Chapter Five, we see him in the 1960s and 80s and then quite a lot in the present day. To keep it simple, I went with period suits.

One of the things that was a huge problem was the tie for one of his modern suits. I found a tie with a serpent on it and ordered it online. I didn't realise that it was coming from Italy. I got a phone call from customs saying, 'What's in the box?' I worked out what they were talking about, so I said, 'It's a tie with a snake on it.' But I was wondering, 'Why are they questioning this? This should just be a tie in a small box.' Then they said we couldn't have it because at that point there was a certain import number that the BBC needed to share with customs. I found out the import number, phoned customs back, paid for the tax and they sent the tie. When it arrived, I saw that it was a little tie in a *huge* box, so I understood why they thought there might be an actual snake inside! Thankfully it arrived just in time to use it. There were such a lot of negotiations for that tie – something you think would be the simplest thing.



Left: Craig Parkinson as the Grand Serpent in *Once, Upon Time*.

Above inset: The snake tie and the CGI serpent seen in *Survivors of the Flux*.

Left inset below: Tecteun (Seylan Baxter) in *The Timeless Children* (2020).

Bottom left: Ray's designs for Awsok. Illustration by Patrick Goddard.

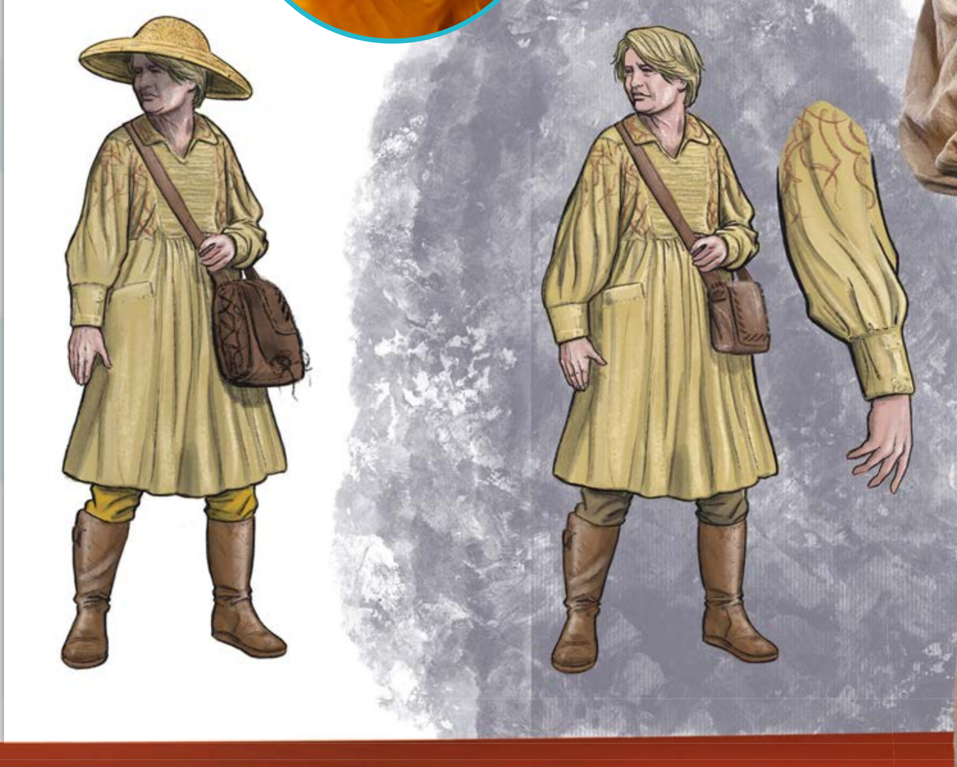
Below right: Barbara Flynn as Awsok, aka Tecteun, in *Survivors of the Flux*.

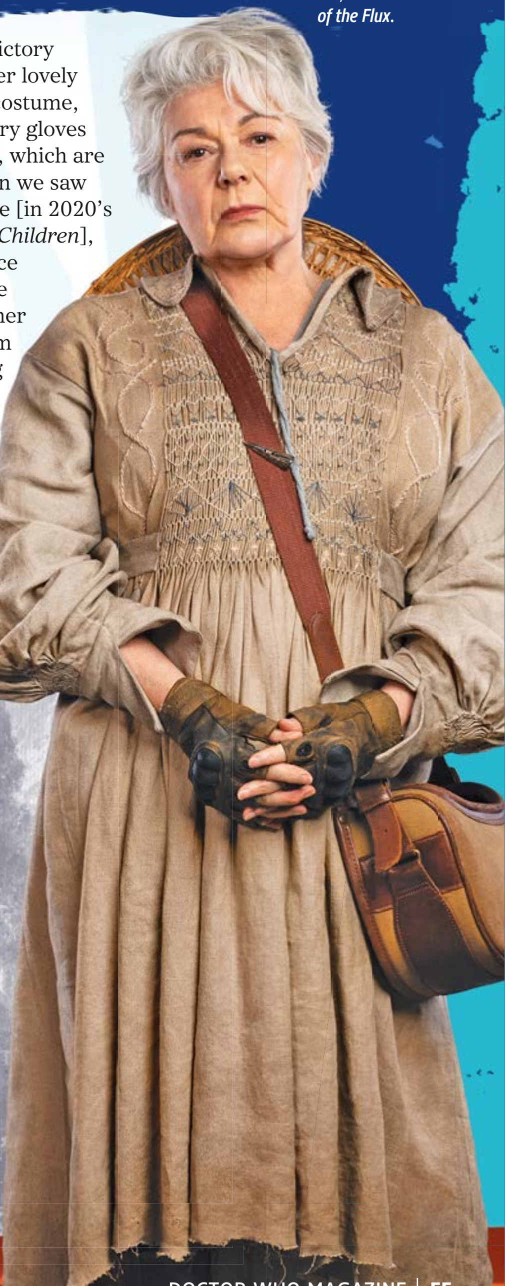
AWSOK

Knowing that Awsok is Tecteun – who was the Doctor's mother, almost – I wanted her to look like a shepherdess. That's why she wore a shepherdess smock. We did some practice runs to get the craft of smocking into the costume. It took weeks to do the smocking and embellishment. She had a lovely hat, which she didn't wear that much – it hung behind her and framed her nicely.

Awsok looked gorgeous, which was a visual contradiction against her character.

A shepherd nurtures her lambs, but Awsok isn't really like that at all. She's fairly mean and controlling. So there were some contradictory elements to her lovely shepherdess costume, like her military gloves and her boots, which are tougher. When we saw Tecteun before [in 2020's *The Timeless Children*], she was a space explorer so we tried to keep her character from before flowing into this.

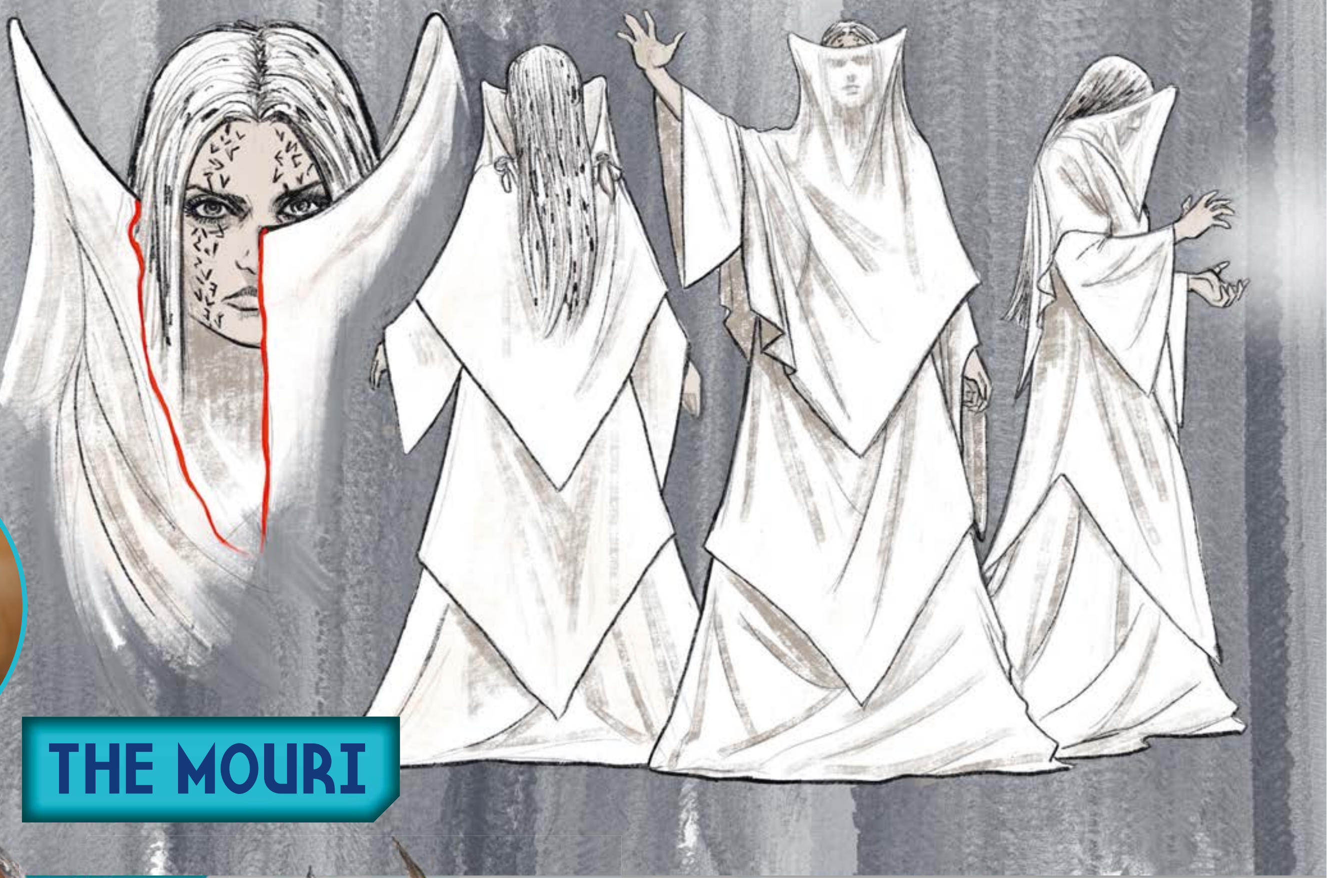




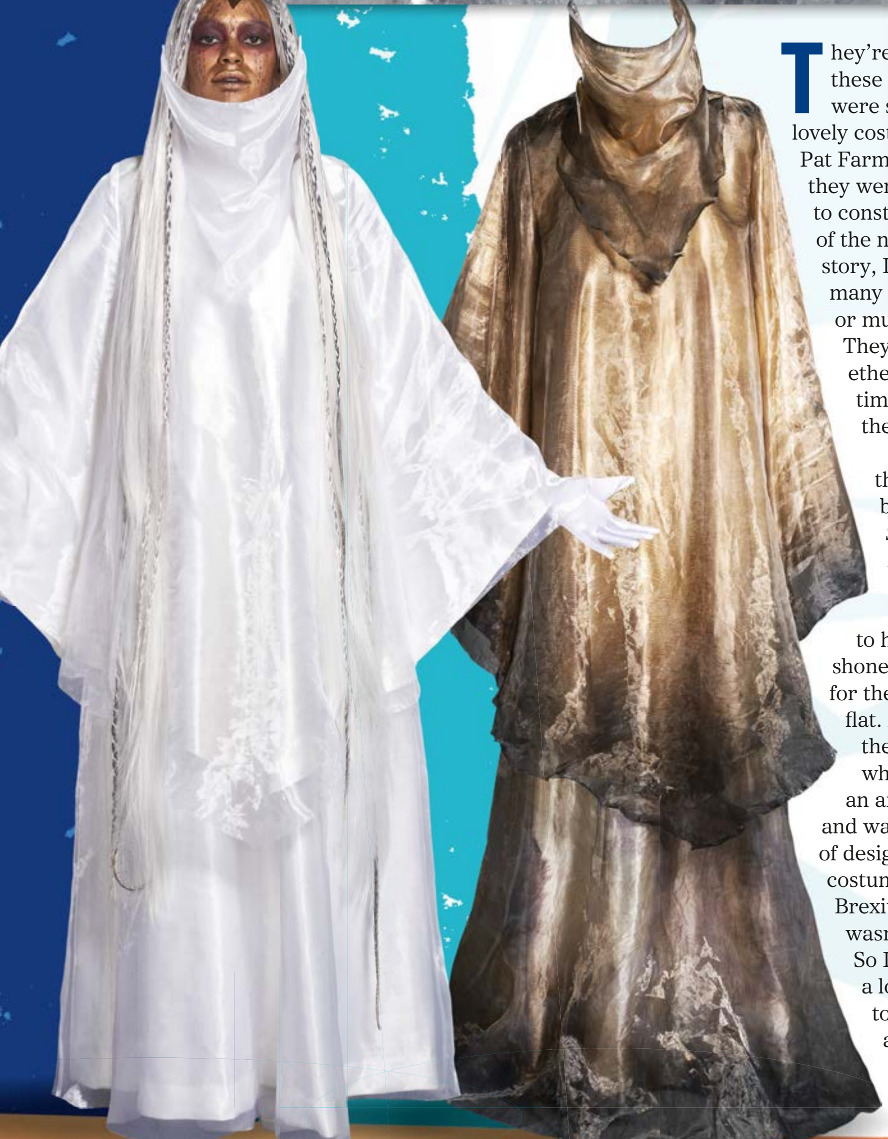
Right: Ray's design for the Mouri. Illustration by Patrick Goddard.

Below inset: A Priest Triangle in *War of the Sontarans*.

Bottom: One of the Mouri, alongside a 'burnt-out' Mouri costume.



THE MOURI



They're very technical, these costumes. They were sent out to my lovely costume maker, Pat Farmer, and I think they were quite hard to construct. Because of the nature of the story, I didn't want many seamed edges or much sewing.

They're meant to be ethereal. They're time goddesses; they control time. I wanted them to sparkle but not in a *Strictly Come Dancing* way. I wanted them to be able to have light shone on them and for them not to be flat. And I wanted them to be bright white. I found an amazing fabric and was in the middle of designing the costumes, but then Brexit hit and it wasn't available. So I had to do quite a lot of research to find an alternative that was equally good. It took ages. The overlayer of the sparkly fabric is quite a white satin and the sparkly stuff is on the top so it slightly glows. To make them bright white, they have light shining through from their white Lycra suits underneath and they have long white gloves.

Within the Temple of Atropos we had the Priest Triangles, so I based the Mouri costumes on triangles. If you look closely, you'll see the sleeves are triangles; there's a triangular top and the skirt is kind of a triangle.

> **THEY'RE MEANT TO BE ETHEREAL. THEY'RE TIME GODESSES.**

The piece that goes up to their mouths was hard to achieve on a technical level. They were created by milliner Angharad Gamble and were quite hard to make. Claire Pritchard-Jones did the most amazing jobs with their wigs and the make-up.

We originally made ten. I think we ended up with eight and then two of them got burnt-out. The burnt-out ones are amazing. They were painted in house by Simon Marks and our trainees. The burn-out effect was achieved with paint, breakdown and a bit of actual burning. **DWM**

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The Beast Below

ALAN BARNES takes a trip to the 33rd century, where he finds the UK on the brink of a national crisis...

Previewing *The Beast Below* for **Doctor Who Magazine**, newly installed showrunner Steven Moffat described it as "A sort of Roald Dahl episode – lots of humour, quite black..." It opens with a very Dahl-ishly nasty sequence, for sure – with school dunce Timmy apparently meeting a terrible fate inside a descending 'Vator'. Not a Great Glass Vator, but one that accelerates at a similarly terrifying speed.

There's a sense that the world of '*Starship UK*' is our own, but as seen through a child's eyes – a grotesque alt-Britain, where authority figures turn their heads to become deadly, toothy Smilers, and adults can't be trusted to help. The Doctor points out how no one stops to asks what's wrong when young Mandy weeps for her lost classmate: "Hundreds of parents walking past who spot her and not one of them's asking her what's wrong, which means they already know, and it's something they don't talk about..." Twenty-somethings watching would have felt a shiver of childhood reminiscence at the time, when they first caught sight of apparent baddie Hawthorne – played by Terrence Hardiman, aka CBBC's *The Demon Headmaster* (1996-98).

The enduring question is: why did the British get left behind on the burning planet Earth, like children orphaned in the first chapter of a Roald Dahl book, when "every other nation had fled to the skies"? What made us so friendless in the world?

Our treatment of the eponymous Beast might suggest a reason. Like all Dahl villains – are we *cruel*?

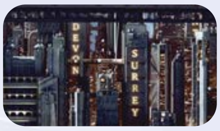
Above: A Smiler shows its displeasure in *The Beast Below* (2010).

Above right inset: Terrence Hardiman as *The Demon Headmaster* (1996-98).

Right: Timmy (Alfie Field) has a terrifying experience in the lift.

FIRST BROADCAST:
10 April 2010

A city of towers flies through space; towers named Yorkshire, Devon, Surrey, Kent, Essex…



00m 19s An open walkway crosses the screen before the Tower of London (left of Devon) and St Paul's Cathedral (right of Surrey); below, a covered walkway links Devon to Surrey. As scripted, a cyclist was supposed to be seen crossing such a walkway – "Through the windows we see man on bicycle heading along – a tiny figure against the stars, this ship is *huge!*" – but the recorded shot (with Kwesi Gepi-Attee on the bike) didn't make it into the finished programme.

Oddly, this is the second successive episode to feature the tower and the cathedral in the pre-credits – since the on-fire TARDIS flew past both in the opening seconds of *The Eleventh Hour* (2010).

00m 51s An automated teacher (voiced by Chris Porter) praises all but one of its students as they exit a classroom. Writer Steven Moffat indicated the inspiration for the face-switching 'Smilers' in his stage directions: "It's a bit like one of those creepy Fortune Teller machines at an old fairground… a handsome plastic face with fixed, gleaming smile."

Outside, young Mandy (Hannah Sharp) tells no-marks Timmy (Alfie Field) – named 'Timmy Winters' in the script – that he won't be able to take the 'Vator' down to London. The Tall Thin 'Winder' (Jonathan Battersby) attending the lift bars Timmy's way… but his only line was lost in the edit: "She [Mandy] said you got a zero – you're not riding with us." Timmy said they'd get the next one, but Mandy slipped away from the boy, into the lift: "She looks at him, ashamed, on the verge of tears…"

Alone, Timmy gets into the next Vator… but the window into space to the right of screen vanishes, mysteriously, between long and close shots.

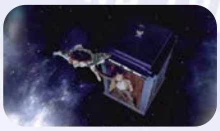
The Smiler in the Vator is showing its happy face when Timmy first steps in, but it's frowning, apparently unintentionally, after a cutaway to a closer shot of Timmy – before its again-smiling head is properly shown rotating as the lift descends.

01m 51s Throughout, a girl (Catrin Richards) recites a poem: "A horse and a man, above, below/One has a plan, but both must go…" According to cut dialogue, this is *Man and Beast* by Angela Talwinning (age 13). "This poem has been selected for *your* journey," said the Cheery Voice (with italics as scripted) – ie, only those condemned to go below will get to hear it…

The image behind the Poem Girl suggests that she's descended from young Carole Hersee, the girl on the famous 'BBC Test Card F' – another girl with long blonde hair, always seen beside a sinister 'smiler' type (otherwise known as 'Bubbles the Clown').

"Expect no love from the beast below," concludes the girl, before the floor of the Vator drops away and the Smiler shows its third face – a hideous snarl. Presumably the face on the reverse side changes unseen by mechanical means?

Right: Amy (Karen Gillan) and the Doctor (Matt Smith) explore *Starship UK*.



02m 52s The Doctor (Matt Smith) has extended the outer shell of the TARDIS to prove to his new friend Amy Pond (Karen Gillan) that he travels in space… in a sequence that was only added to the episode after an early edit had been completed. Alas, original director Andrew Gunn wasn't available for the remount – and so (ironically) his on-screen credit appears over shots overseen by the (uncredited) Euros Lyn.

Overlooking *Starship UK*, the Doctor explains how solar flares forced the entire human race to evacuate the Earth in the 29th century – a callback to *The Ark in Space* (1975), set aboard a cryogenic centre for the technocratic elite.

As originally shot, the episode opened with the TARDIS already parked in a corner of 'London Market', with the Doctor showing Amy (presumably pre-recorded) views of *Starship UK* in space via the wall scanner. But in the revised version, he promises her they can "go out and see" before they land… and somehow contrives to land the TARDIS noiselessly.

05m 13s Following the already-exited Doctor, Amy steps out of the ship but clearly doesn't close the door behind her – so how come it's shut when she starts talking to the Doctor about being dead? In fact, a shot of Amy sealing the ship after the Doctor told her "Well, close the door!" was snipped out in post-production – but a shot of its recording was incorporated into the relevant edition of the BBC →

Essential Info

- Although broadcast second in the 2010 season, Amy Pond's first outer-space jaunt in the company of her not-so-imaginary childhood friend, the Doctor, was actually the fourth episode to enter production – after *The Time of Angels/Flesh and Stone*, then *Victory of the Daleks*. The latter, like *The Beast Below*, was overseen by director Andrew Gunn – and so the first scene recorded for *Beast* was the concluding lead-in to *Victory*, with none other than Winston Churchill calling the Doctor to ask for his help with a tricky, pepperpot-shaped situation.

- *The Beast Below*'s planned 14-day production period proper spanned Monday 7 and Wednesday 23 September 2009. Playing the queenly Liz Ten, Oscar nominee and BAFTA winner Sophie Okonedo – who'd previously voiced alt-Doctor's companion Alison Cheney for the cartoon webcast *Scream of the Shalka* (2003) – joined the new regular cast on location on Wednesday the 9th, when the ruins of Neath Abbey doubled as the dungeons of the intergalactically transplanted Tower of London. The Orangery at Margam Country Park, near Port Talbot – hitherto the Rattigan Academy in *The Sontaran Stratagem/The Poison Sky* (2008) – featured as Liz's palatial apartments in scenes recorded on Tuesday the 22nd. Most of the *Starship UK* interiors, including the lengthy 'Oxford Street' concourse, were constructed inside a disused factory building on the Mamhilad Park Industrial Estate, near Pontypool.

- Following the completion of a rough edit, several sequences were rethought, remounted or dropped altogether, with new material shot over the course of five days between Monday 2 and Monday 16 November 2009 – including the freshly devised 'Amy in space' sequence, recorded at the programme's regular Upper Boat Studios base.

- *The Beast Below* ranked 186th (out of 241) in **DWM**'s *First 50 Years* poll of 2014.

Above left inset: Director Andrew Gunn.

Left: Scenes in Liz Ten's apartments were recorded at the Orangery in Margam Country Park.

Right: Peter the Winder (David Ajala).

→ Three making-of show *Doctor Who Confidential: All About the Girl.*

"Oh my God, I'm in my nightie," realises Amy (since we're following on directly from the end of *The Eleventh Hour*). Also cut in post, the Doctor assuring her that her nightdress was fine: "You're in a different culture, a different world, a different *time* – people will just assume you're a loony." Then, prompted by the Doctor to look around, Amy said she didn't expect space to be "so... fish and chips".

As the Doctor grabs a glass of water and sets it on the floor, a bowler-hatted 'City gent' type and a bald-headed colleague troop past him, right to left, in the background... then troop past him, right to left, a second time in the next-but-one shot!

06m 44s Having observed the Doctor, a Winder named Peter (David Ajala) calls his superior, Hawthorne (Terrence Hardiman) – who looks in on the Doctor as he pauses by a pub sign: the Queen Victoria. The last time the Doctor paused by a Queen Victoria pub in a London market was, of course, in the *EastEnders* charity crossover *Dimensions in Time* (1993).

After Hawthorne calls a woman in a cloak (Sophie Okonedo) – who keeps multiple glasses of water on her floor – the Doctor deduces from the fact that no one has stopped to query young Mandy's distress that *Starship UK* is a police state. Originally, his deduction led Amy to wonder what it was like in his brain. "A great big rollercoaster, packed full of geniuses, all going *wheeee!*" came the reply.

Having already pickpocketed Mandy's ID, the Doctor tells Amy to follow her... and ask Mandy about the Smilers stationed in their booths. Why didn't *he* ask her, Amy wondered in the script? "I just bumped into her four times in under a minute – she thinks I'm a stalker with a balance problem," he explained, in a rather cringey line that was probably better cut.

The scene ends with the Doctor heading off, leaving Amy to cast a worried glance at a Smiler. Originally, this was followed by the first of several sequences dropped when the episode was later restructured, despite having been recorded. We returned to the Doctor, heading through the marketplace – where he spotted Peter the Winder at a stall, pretending to take an interest in something else. The Doctor's expression read: "got him!"

09s 44s Mandy confronts Amy on Dean Street, formerly of Soho – not specified in the script, but notorious as the address of umpteen TV production companies...

There's a hole in the road outside a branch of Magpie Electricals, originally a store in Muswell Hill in the 1950s (as seen in *The Idiot's Lantern*, 2006) but later a minor empire – with Magpie-branded products to be found inside the latest TARDIS interior, even.

Amy finds the KEEP OUT sign irresistible – causing a nearby Smiler to frown. As scripted, Amy asked Mandy about the Smilers, as the Doctor had asked her to. "Everyone knows about the Smilers. Are you barmy?" wondered Mandy. "Look at me!" replied Amy (a callback to the lost 'loony' line; see above).

Next, Amy takes a hair grip to the padlock on a workman's hut, whereupon the scene was supposed to cut back to the London concourse, prior to that later major rethink and remount. Originally, Peter the Winder was seen walking round the stall – a "bit frantic", having lost the Doctor. Eventually, he headed back towards the red GPO telephone box he'd used earlier... and found the Doctor leaning against it, reading a copy of *Knitting for Girls* magazine. Without looking up, the Doctor told Peter: "You saw me put a glass of water on the ground, then you called someone. You're gonna call back and set up a meeting and you're gonna do it now!"

Inside the hut, Amy sees a massive scorpion tail emerging from the floor. Outside, she's gassed unconscious by one of several Winders.

12m 50s Meanwhile, the Doctor descends to the engine room, where he encounters the mysterious masked woman... and explains how the lack of movement in the water showed there was no vibration from the engines. This is an exact inversion of his situation the last-but-one time he found himself aboard a spaceship built to evacuate humankind from the doomed Earth. In *The Ark* (1966), the First Doctor (William Hartnell) landed his TARDIS in what appeared to be a jungle, until a "mechanical vibration" in the ground told him otherwise.

"Help us, Doctor. You're our only hope," says the woman who calls herself 'Liz Ten' (seemingly channelling a noted royal of the planet Alderaan). She then gives him a device to locate Amy... at the end of a scene written after the conclusion of the original production period to replace two longer ones, both of which were lost entirely.

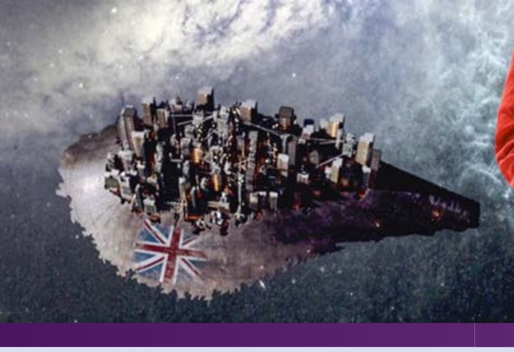
As originally written, the scene cut to Peter leading the Doctor along a back street. "Love your get up. Very monk. Are you a monk?" asked the Doctor. "I'm a Winder. I have taken an oath of loyalty to the mechanisms of this vessel," Peter told him. "You've taken an oath to wind up the streetlamps?" queried the Doctor (hence the name – an explanation lost from the finished programme). The suggestion, though, was that Peter's loyalty was to the masked woman waiting at the other end of the alleyway – who dismissed him with a brief gesture. "Who are you?" asked the Doctor. "Who am I? Who are *you*, mate!" replied the woman – who disputed the Doctor's unlikely

STARSHIP ALBA

Scotland wanted their own ship, young Mandy tells Inverness-born Amy outside Magpie Electricals. But what would it have been called? Starship Caledonia? Starship Alba?

"Good for them. Nothing changes," replies Amy – the first part of which might have raised eyebrows. Four days before *The Beast Below* aired, then-Prime Minister Gordon Brown had requested a dissolution of Parliament prior to a general election on 6 May 2010, the last date possible by law. In the event, the independence-seeking Scottish National Party won six out of 59 Scottish seats.

Nonetheless, *Starship UK* still bears the Union Flag – incorporating the Scottish saltire. This may be correct: prior to the Scottish 'IndyRef' of 2014, the College of Arms told ITV News that the flag would remain unchanged in the event of a 'Yes' vote, since the Queen would remain head of state in an independent Scotland (apparently).



Far left: *Starship UK* on its long journey through space.

Left: Hannah Sharp as Mandy.

claim be a visitor from "Starship... Belgium" on the grounds that the shuttle lanes had been closed for 50 years. "And where did you park the TARDIS?" she wondered, causing the Doctor's jaw to drop. "Do I know you?" he asked. "Well you ruddy well ought to, mate," she replied, before diverting his attention to a wall panel she'd already opened – supposedly a "Parallel Power exchanger" that translated energy from the main drive to "capture drives" throughout the rest of the ship.

While the Doctor examined that, we cut to another recorded-but-dropped scene – with Mandy in the waiting area outside a voting booth, listening to the Poem Girl recite another doggerel verse via a monitor: "Obey your fears/And secrets keep/Don't think of the tears/You'll one day weep/Down underneath/There's a feast below/In the dark are the teeth/Of the beast below." And in the booth...

14m 44s Amy wakes up inside Voting Cubicle 330C – where a voice tells her that a presentation concerning the history of *Starship UK* will begin shortly. At this point, over in the back street in the original version of the episode, the masked woman showed the Doctor a communicator, indicating a fix on the location of his "little pal" (ie, Amy). The Doctor wondered if she was wearing a mask to hide "one of those really big spots on your nose, a really huge, glow-in-the-dark, hurty one. A proper Rudolph –"

He was cut short when she showed him her "very beautiful" features: "I'm Liz. Liz Ten, and yeah, you should know who I am."

Meanwhile, Amy's identity is checked against the electoral roll. The Magpie Electricals monitors give Amelia Jessica Pond's age as "1,308" (as per Steven Moffat's stage directions) but the booth voice says "Thirteen hundred and six" (an unscripted addition). If Amy was in her early 20s in 2010 (say born 1987, like actress Karen Gillan), *The Beast Below* must be set circa 3295.

Amy's marital status is "unknown". Quite possibly she failed to change her details on the Leadworth electoral register following her marriage to Rory Williams on 26 June 2010 (as seen in season finale *The Big Bang*) – and perhaps the 2011 census has been lost in the circa 1,284 years intervening. Fascinating, however, to note the implication that Amy's death was never recorded. Again, lost censuses might account for this... but it's interesting to note the manner of Amy's separation from the Doctor in their final adventure together, *The Angels Take Manhattan* (2012). Transported back to 1938, she lives out a long life with Rory, eventually dying in New York at the age of 87 – around the very early 2000s, we presume, which is why her death was never recorded on the UK register. (Was Steven Moffat playing a very long game here?!)

Over in the back street, in the last of those lost Liz Ten scenes, the unmasked Liz asked the Doctor if he'd figured it out yet: "... it's staring you in the face." The Doctor presumed she meant the problem with the power exchanger... which was cabled up with empty tubing, he realised. "Scenery! That's all, scenery," Liz told him. Somehow they were really travelling through "real, proper, actual space" in a fake spaceship – but how? Liz slipped away, leaving her Amy-indicating communicator behind...

15m 53s Amy watches a man called Morgan (Christopher Good) explain that, following the presentation, she can press one of two buttons: PROTEST or FORGET (the latter meaning that the truth about *Starship UK* will be erased from her memory). So the presentation begins, incorporating fast-cut stock shots – including humpback and sperm whales (significantly) and BBC news-gathering footage of various real-life strikes, protests and riots of the late 20th and early 21st centuries. What any of that has to do with the truth about *Starship UK*, as it's eventually revealed, is anyone's guess. Wouldn't it have made more sense to incorporate footage of (for example) Space Station Nerva from *The Ark in Space*, and the wilderness that used to be London from its direct sequel, *The Sontaran Experiment* (1975)?

The Doctor and Amy have landed on a squidgy surface covered in organic waste.

Amy chooses FORGET.

18m 08s Everyone over 16 is allowed to see the film once every five years – or so Mandy tells the Doctor, after he finds Amy in the booth. "And once every five years, everyone chooses to forget what they've learned. Democracy in action," says the Doctor – cheekily, given that *The Beast Below* was recorded in the expectation that a general election campaign would have been underway around the time of its transmission. (In fact, in a piece published on the day of broadcast, the *Daily Mirror* somehow inferred a party political bias from the Doctor's line.)

The Doctor *looks* human, says Amy, prompting him to repeat what his previous incarnation (David Tennant) told Lady Christina (Michelle Ryan) in *Planet of the Dead* (2009) – that she looks Time Lord: "We came first." Cut from here, Amy asking what Time Lord was: "Is that a job title? Is that why you're so bossy, are you the boss of time, just you?" Just me, he confirmed. "Liar," she retorted – reminding him that he'd said "*we*" came first.

The Doctor hits PROTEST, the floor drops away... and Liz (who'd followed the Doctor, stage directions made clear) meets Mandy outside. Cut from here, a shot of Liz tapping away at her little communicator – which showed a schematic of part of the ship, and a red dot (ie, Amy) descending rapidly.

21m 39s Six hundred feet below, the Doctor and Amy have landed on a squidgy surface covered in organic waste – a giant tongue. The Doctor stimulates the massive creature's chemo-receptors, in the hope they'll be ejected. Then, in an unscripted addition, he cries out "Geronimo!" – as he did in the aftermath of his last regeneration, at the end of *The End of Time* (2009-10).

On screen, we cut to the aftermath of their ejection into an "overspill pipe" – the Doctor having already →

Left: The Doctor and Amy, covered in goo after landing inside a giant mouth.

→ described how the creature's mouth has been closed, perhaps forcibly ("OK, it's being fed through surgically implanted feeder tubes..."). But a Liz and Mandy scene was cut from between the two, with the latter following the former out of an implied Vator onto a lower-level gantry. When Mandy admitted she wasn't "brave enough", Liz agreed she could come: "I like honest people." Proceeding on, they stared in wonder at a huge scorpion tail behind bars – ie, in the same 'sting room' that they return to with the Doctor and Amy later (at **24m 39s**). Stage directions indicated a corridor with vent-like apertures running along one wall: "And thrusting through each of them, clacking and chittering, a thrashing scorpion tail... this place looks purpose built to accommodate them. Also: the tails are wired up – electrodes are attached all over them..."

22m 48s Attempting to escape the overspill pipe, the Doctor and Amy are menaced by two Smilers that exit their booths... and are promptly blasted to the ground by Liz. Cut dialogue specified that these were only androids: "Extension of the ship's security systems." The Doctor's line about how Liz looked "a lot better" without her mask was an addition to the reshoots, since he'd already seen her without it in two of the cut sequences (see **14m 44s**). Perhaps the earlier Liz-Mandy dialogues were dropped so we'd first see Liz's face here, at the same time as the Doctor and Amy?

Also cut: after exiting the overspill pipe to escape the self-repairing androids, Liz ordered the Doctor to seal the door – specifically, to "Sonic it!"

Liz Ten is, of course, Queen Elizabeth X – directed to draw two guns "like Lara Croft" as she blew away a couple more walking Smilers. "Basically, I rule," she says, looking down at the Doctor, Amy and Mandy – who, stage directions noted, are crouching at her feet "just to avoid the gunfire, but the effect is of grovelling courtiers..."

25m 28s Hawthorne watches as Liz leads the Doctor and friends to her bedchamber... in Buckingham Palace, according to a lost scene in which the gang proceeded along a "wide, spacious, grand" corridor (found at the same Margam Country Park location as Liz's bedroom). "We brought it along," explained Liz. "Good for tourism." It's the first time the Doctor's been known to visit the palace, having previously skipped a dinner invitation at the end of *Robot* (1974-75).

The Winders have brought Liz, the Doctor and friends to meet Hawthorne in the Tower of London.

Shortly after the 50-year-old Liz describes how her ageing has been artificially slowed throughout her ten-year reign, four Winders arrive, led by Peter. Liz's line "Peter, what is this?" was cut – since the fact of their prior acquaintance had been lost in the reshoots.

27m 03s The revelation that Peter has a Smiler's head on the back of his own was significantly reworked post-readthrough. Originally, a Smiler was heard ordering the Queen to go with them, but Peter's lips hadn't moved. "Who said that. Where'd that come from," wondered Liz. "Oh, that's taking an oath," said the Doctor, cottoning on. "Show your face, Winder," he continued... ie, "Your real face." Whereupon Peter lowered his hood and turned his back... showing the face of a Smiler in fanged and feral mode.

"Half Smiler, half human," the Doctor explains. They all were, he added originally: "Winders take an oath to serve the mechanisms of the ship – to do that, they become part of it." (This recalled Peter's lost 'oath' speech; see **12m 50s**. Or perhaps it was cut because chief Winder Hawthorne plainly *hasn't* become half-Smiler?)

27m 34s The Winders have brought Liz, the Doctor and friends to meet Hawthorne in the Tower of London. Again, a planned preceding scene was lost – with the presumed prisoners exiting a Vator to see the tower and its famous Traitor's Gate. "Pick a spike, boys," Liz told the Winders.

They've arrived at the dungeon, supposedly the "lowest point" of *Starship UK*. There are indeed many dungeons in the tower fortress, including a 20-feet-deep subterranean cave referred to as 'the pit', a tiny chamber called 'Little Ease' and another one known as "the grisely [sic] dungeon of Whalesbourne" – according to the historian Robert Hutchinson, a place "where sunlight never penetrated, perhaps part of the Coldharbour gate that once stood at the south-eastern corner of the White Tower". The name 'Whalesbourne' is pretty uncanny, as we're about to discover...

Perhaps, though, the dungeons have been extended downwards – since the tower

Right: Liz Ten (Sophie Okonedo), Hawthorne (Terrence Hardiman) and the Doctor in the Tower of London.

THE MONARCH IN SPACE

En route to her royal residence, Liz X describes how the Doctor was known to many earlier occupants of the English throne. These include Liz II, whom the Seventh Doctor narrowly missed running into at Windsor Castle in *Silver Nemesis* (1987), whose palace the Tenth Doctor saved from being obliterated by the plummeting starship *Titanic* in *Voyage of the Damned* (2007)... and who therefore didn't mind him parking his TARDIS in her garden, as implied in *Planet of the Dead* (2009).

Queen Victoria did indeed knight and exile the Tenth on the same day, as seen in *Tooth and Claw* (2006), and some of the same Doctor's entanglements with so-called 'Virgin Queen' Liz I were dramatised in *The Shakespeare Code* (2007) and *The End of Time* (2009-10). But that can't be the end of it: Liz doesn't mention Richard I's dealings with the First Doctor in *The Crusade* (1965), for example, nor the Thirteenth's encounter with James I in *The Witchfinders* (2018).

Left to right: Liz Ten with her porcelain mask; Mary Reynolds (as Elizabeth II), Sophie Aldred (Ace) and Sylvester McCoy (the Doctor) in *Silver Nemesis* (1988); the *Titanic* flies over Buckingham Palace in *Voyage of the Damned* (2007).

Above: Queen Victoria knights the Doctor (David Tennant) in *Tooth and Claw* (2006).

seen in the pre-credits plainly isn’t at the lowest point of *Starship UK*. But what sort of dungeon has covered windows?

It transpires that *Starship UK* flies on the back of a captive, tortured creature… at the behest of the highest authority, says Hawthorne. “I am the highest authority,” retorts Liz – adding, originally: “Head of State, right over here, babes, and this is me, standing here, telling you, *no!*”

But the Doctor has identified Liz’s tailor-made porcelain mask as a circa 200-year-old antique… leading him to deduce that Liz has made herself FORGET (not ABDICATE) many times over the course of several hundred years. If the date is now circa 3295 AD (as Amy’s presumed age implied) and the mask was made at least 200 years ago (so Liz could investigate the ship incognito), then *Starship UK* could have departed Earth no later than 3095. But the solar flares came in the 29th century (ie, 2801-2900 AD), so Liz may be significantly older than the 300 years the Doctor estimates – maybe in her 530s, even (presuming she was 40 at the earliest possible date for the evacuation).

Alas, the mask doesn’t behave like porcelain – when the Doctor tosses it to Liz, it’s clearly floppy, like latex.

31m 17s Hawthorne plays Liz a recording of her younger self, which cuts away to a *Hitchhiker’s Guide to the Galaxy*-like animation of the vast Star Whale that pilots *Starship UK* – but without any sign of its ‘scorpion tails’. (Perhaps they’re internal organs, despite appearances?)

The Star Whale arrived after every other nation had fled the Earth. The British trapped it, built their ship around it, and rode on its back to safety.

33m 13s Back in cubicle 330C, after learning the secret of *Starship UK*, Amy left herself a message to get the Doctor away, prior to pressing FORGET. Telling her she doesn’t ever decide what he needs to know, the Doctor vows to take Amy back home – not a hollow threat, since the Ninth Doctor (Christopher Eccleston) did exactly that to failed companion Adam Mitchell (Bruno Langley) in *The Long Game* (2005).

“You’re only human,” he continues. As originally directed, he cast a “disgusted” look around all the others in the dungeon: “Aren’t you all.”

35m 44s Thinking about how the Star Whale has saved all the children fed to it (including Timmy), Amy’s spared the Doctor from having to lobotomise it by forcing Liz to press ABDICATE – causing tremors throughout the UK. In a detail lost from the script: “The electrodes on the scorpion stings start dropping off.”

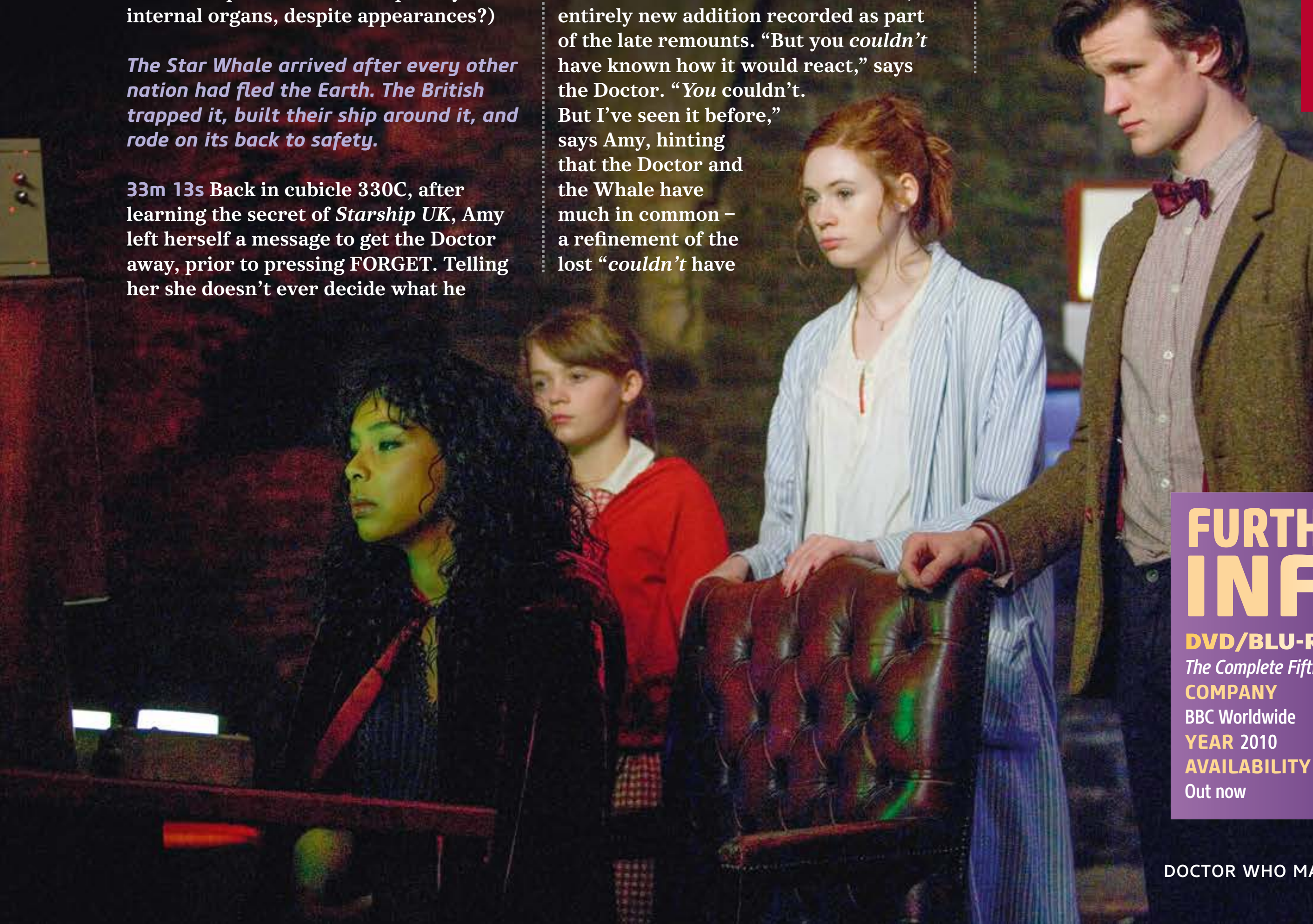
The Star Whale’s still carrying them, realises Liz. Cut from here, Amy saying that it was never going to leave them: “Look around you. If you haven’t chased it away so far, what else you got?” She meant the children whom the Star Whale came to save in the first place, of course – an insight that caused the Doctor to boggle, in another cut section: “Amy… that was insane. You *couldn’t* have known that.” He couldn’t, Amy emphasised: “But I’ve seen it.” And shortly afterwards, they hugged…

38m 27s …but the hug was instead appended to the end of this ‘observation window’ scene, an entirely new addition recorded as part of the late remounts. “But you *couldn’t* have known how it would react,” says the Doctor. “*You* couldn’t. But I’ve seen it before,” says Amy, hinting that the Doctor and the Whale have much in common – a refinement of the lost “*couldn’t* have known” dialogue (hence the removal of the latter from the dungeon scene).

40m 37s Having taken a call from Winston Churchill (Ian McNeice), the Doctor has departed for blitzed London in *Victory of the Daleks* (2010) – unaware that the same mysterious crack he originally saw on the wall of young Amy’s bedroom has somehow manifested itself on the hull of *Starship UK*. But the Union Flag to its right is suddenly upside-down, with the narrow red diagonal nearest the flagpole side above the broader white diagonal. Hanging the Union Flag upside-down can be a distress signal, supposedly – so perhaps it’s a response to someone having observed the crack.

Will Britain’s journey ever end? In series finale *The Pandorica Opens*, River Song (Alex Kingston) breaks into the Royal Collection in the year 5145 in order to steal a painting – reminding Liz, who has her at gunpoint, how she met the Doctor once: “I know he came here.” But is that ‘here’ as in ‘still aboard *Starship UK*, still journeying through space 1,850-odd years later’, or as in ‘inside Buckingham Palace, successfully transplanted to a far-off planet Britain in the multi-millennia reign of good queen Liz X’?

For the sake of a happy ending, let’s hope it’s the latter. **DWM**



Left: Liz Ten, Hannah, Amy and the Doctor discover the truth behind events on *Starship UK*.

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FLUX: CHAPTER SIX

THE VANQUISHERS

BROADCAST
Sunday 5 December 2021

Review by **PAUL KIRKLEY**

Tricky things, endings. The Doctor rips out the last page of every book just to avoid them, and there's probably many a scriptwriter who's wished they could do the same.

Because, let's be honest, as a TV series *Doctor Who* has always been better at beginnings – when all is still tantalising possibility – than endings, when insurmountable odds must suddenly be surmounted and unassailable threats conveniently assailed. Some of the very best stories in the programme's history have struggled to stick the landing, and I'm afraid to say that *Flux* – which on the whole has been a joy – did not entirely escape this curse.

Fundamentally, there's just too much going on here. It's too busy, too breathless, too much sound and fury – an overstuffed cushion of an episode, splitting at the seams with plots and subplots, at the end of which we're left with more dangling threads than an Axon school reunion. What, for example, was Kate Stewart's role in all this, beyond wandering around desperately looking for a way into the story?

After going to such effort to establish the Ravagers – and Time itself – as the series' Big Bads, the last-minute switcheroo to make the Sontarans the main villains of the piece also strikes an odd note. The Sontarans have always worked brilliantly as slightly pompous military buffoons, but it's quite a stretch to be clonking them on the back of the neck with a frying pan one week, then setting them up as an existential threat to the universe the next. While Swarm and Azure radiate otherworldly power and menace – like they could literally snuff out worlds with a click of their fingers – the Sontarans' fussy plan to form a defensive shield of spaceships and lure their enemies into a trap just feels a bit… ordinary. Especially when it inevitably all blows up in their big daft potato faces.

Still, at least the Sontarans emerge with more dignity than the Daleks and the Cybermen, who are *literally* just here as cannon fodder for the Flux.

Actually, about that plan… so the Flux is destroyed by feeding it… matter? But hasn't it literally been ripping through the universe devouring matter? Isn't gobbling up matter the Flux's *one job*? Forgive me if I'm being a bit dim, but as a solution it feels a bit like defeating a lion by throwing yourself into its mouth.

Plus the universe isn't *actually* restored, of course. At the end of *Flux*, billions of planets and stars remain destroyed, in what must amount to the show's biggest death toll since *Logopolis*. (And don't even get me started on poor old Jericho. *#TooSoon*.)

But hey. Maybe *Doctor Who shouldn't* play like some grand, intergalactic opera, decided on clicks of fingers and the whims of gods. Maybe there's actually something uniquely, cherishably *Doctor Who* about a universal extinction event being foiled by three people in a corner shop bribing an alien with Mars bars – which was simultaneously the dumbest and most brilliant scene in the episode, possibly in *Doctor Who* history.

Because there's also much to love about *The Vanquishers*. Resist the urge to interrogate its internal logic too deeply, and it's an enjoyable, funny, eye-popping riot of an episode – one, I should point out, that viewer Thomas Kirkley, ten, immediately declared to be "one of the best *Doctor Who*s ever". And he's probably a better judge of these things than me.

It's certainly a showcase for Jodie Whittaker at her most vivid and extraordinary – a fizzing firecracker of energy and charm, ideas and plans and jokes exploding from her brain like popping candy. Whether dishing out Paul Hollywood handshakes (does this mean that, in the *Doctor Who* universe, Nardole is now presenting *Bake Off*?), staging an impassioned defence of the sanctity of life, or tearfully apologising to Yaz for shutting her out, it's a privilege to watch an actor firing on all cylinders. And I know I've grumbled before about this Doctor spending too much time thinking aloud – a concept *The Vanquishers* tests to destruction by splitting her into three and literally having her bounce ideas off herself – but Whittaker more than rises to the challenge.

Maybe *Doctor Who shouldn't* play like some grand, intergalactic opera.

As does director Azhur Saleem, laying down a marker as a major new talent in his first TV directing job. The journey inside the fob watch to the crooked memory house, in particular – with the Ravagers picked out in their vivid shades of blue and purple against the monochrome landscape – is up there with the series' all-time great visuals.

So – if, in the final analysis, *The Vanquishers* is a bit of an over-egged pudding... well, it's far from the first series finale to be guilty of that. Remember *Journey's End*, with its reality bombs and planetary alignment fields and warp stars and zed neutrino energy? Or *The Wedding of River Song*, where literally all of history was happening at once? It's no coincidence that, for me at least, the most successful finale of the modern era, *The Big Bang*, mostly consisted of four people in a room.

Taken in the round, then, *Flux* must surely be judged a terrific success: a bold, daring shake-up of the *Doctor Who* format that generated a genuine buzz of excitement across its six-week run. Honestly, what a thrill, what a ride, what an awfully big adventure. **DWM**

Opposite page: The Doctor (Jodie Whittaker) discovers that Bel is expecting a baby.

Top: Inside the Sontaran spaceship.

Above inset: Commander Shallo (Dan Starkey) indulges his passion for chocolate.

Left: Tecteun (Barbara Flynn) is destroyed by Swarm (Sam Spruell).

BBC one **BROADCAST** 1 January 2022

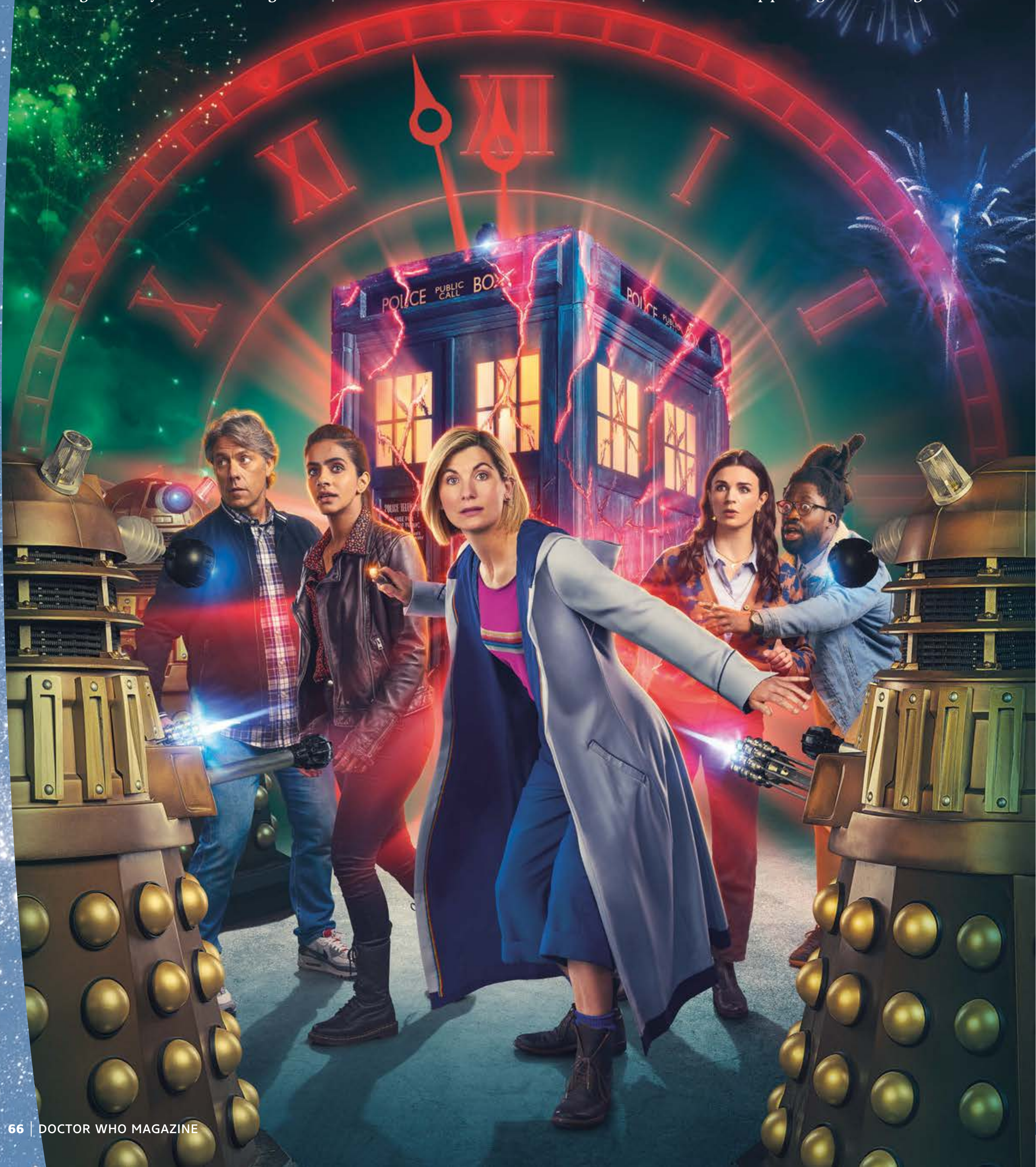
EVE OF THE DALEKS

Review by **PAUL KIRKLEY**

If the *Doctor Who* Christmas Special has often felt like a metaphor for Christmas itself – a noisy, colourful, sugary head-rush; the TV equivalent of eating a whole box of Quality Street in one go – then *Eve of the Daleks* finds the show starting the new year on something of a health kick. It's the lean, low-fat, thrifty version of *Doctor Who*, made with whatever change was left down the back of the sofa after they'd maxed out the credit card on blowing up the universe in *Flux*.

But if that makes it sound spartan or austere, then far from it. On the contrary, this is Chris Chibnall kicking back and allowing himself a little fun, with a festive time-loop romcom that's short on whizz-bang spectacle but big on laughs and heart.

Confined to a single location, it's essentially your classic base-under-siege story given an escape-room twist, with the Möbius strip plotting of *Groundhog*



Day, *Palm Springs*, *Russian Doll* et al. Your mileage may vary but, as someone who never felt entirely comfortable with those big blockbuster Christmas movie specials, I'd say this is right up there with the very best of holiday *Who*. Yaz and Dan might have been disappointed to have missed out on the sentient beaches of San Munrohvar – but give me a storage facility in Manchester any day of the week.

From *Midnight* to *Heaven Sent*, the modern series has a good pedigree when it comes to these chamber pieces – a format that nods to the show's studio roots as what was essentially televised theatre. (Back in the day, us *Doctor Who* fans loved pontificating about how the show's pin-money budget made the writers work harder than they did on *Star Wars* and *Buck Rogers*, and, pompous as it sounds, we may have had a point.)

> **It's mildly ironic that it should take a festive romcom to showcase the Daleks at their most lethal and scary.**

The cast is small and perfectly formed. It's odd, really, that Jodie Whittaker's career until *Doctor Who* has majored on anguish and trauma, because she really is the most gifted comedian. Mandip Gill, too, has funny bones (for evidence, look at the perfectly timed pause in "You have a lot of ex-girlfriends... they're alive still, aren't they?") and John Bishop... well, Google him. Adjani Salmon is also sweetly funny as Nick, while the Daleks' po-faced lack of humour – "DALEKS++DO++NOT++STORE++STUFF" – is precisely what makes them so hilarious. And yes, I enjoyed the meta-joke of Nicholas Briggs grating "I++AM++NOT++NICK" through his ring modulator: a well-earned festive nod to one of *Doctor Who*'s most tireless troopers.

All that being said, there can be few *Doctor Who* stories in the programme's long history that have leaned as heavily on one guest artist's force of personality as this does on Aisling Bea. Sarah is a role so clearly written with a specific performer in mind – and executed with such skill and charm – it's genuinely difficult to see how the episode might have worked without her. Also, *Doctor Who* has something of a history when it comes to comedians in Christmas Specials coming back for the longer haul.

That's the com. What about the rom? Well, obviously there's Nick and Sarah – a boy, standing in front of a girl, not quite having the courage to ask her to love him, so asking if he can store his ex-girlfriend's Monopoly instead. (Please don't try this at home, readers.) And then there's Yaz, who has now spent two New Year episodes in a row standing in a warehouse declaring her love of – but not to – the Doctor, without having apparently made much progress in between. (Her heartfelt "Stop *leaving* us all the time" was particularly poignant, I thought.) The Doctor, meanwhile, affects not to know what's going on, because this is the one area this saviour of worlds, this vanquisher of demons, remains fundamentally hopeless at. On top of that, she knows that she – the Doctor who Yaz has fallen in love with – has already been put on notice; that "time is catching up with me". I sense heartbreak ahead.

That's all very well, you ask, but what's in it for the kids? Plenty, as it happens: this isn't all knockabout comedy and people making doe eyes at each other, you know. There's also sustained, tripwire jeopardy, with Annetta Laufer's kinetic direction helping ensure that, for a chamber piece, it never feels stagey or low energy.

In fact, it's mildly ironic that it should take a festive romcom to showcase the Daleks at their most lethal and scary. Sure, they're still a *bit* ridiculous – blasting each other to bits after Nick executes a manoeuvre straight out of the Road Runner playbook, and basically blowing up their entire gambit by being unable to distinguish a human from a smartphone. But for the most part, this is the Daleks at their most merciless and relentless, as evidenced by the fact they've exterminated the entire cast – including Doctor Who! – before the opening titles.

The last time *Doctor Who* did a New Year's Eve time-loop 'countdown to midnight' story, in 1996, the fireworks at the end proved to be somewhat premature. Twenty-odd years later, the future of the show looks bright and assured – and it's already started 2022 with a bang. A happy new year, indeed. **DWM**

Opposite page: The BBC's promotional artwork for *Eve of the Daleks*.

Top: Yaz (Mandip Gill) gets a feeling of deja vu.

Left: Aisling Bea as Sarah.

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Doctor Who: The Collection – Season 17

Review by **SCOTT GRAY**

Doctor Who asks for the impossible. We're expected to believe that a police box can be a) bigger inside than out, b) travel in time and space, and c) occasionally look like a white cylinder, a church organ or Suranne Jones. And we do, happily.

Doctor Who production teams are also asked for the impossible. Case in point: in 1979 they were handed possibly the smallest budget in the show's history, its funds having been ravaged by the crippling inflation rate of the time. So, of course, they went to Paris and made the most successful story ever. The impossible is *Doctor Who*'s stock-in-trade, as this new Season 17 Blu-ray box set proves again and again.

Destiny of the Daleks kicks things off in high style, with Tom Baker's Doctor joined by Lalla Ward's new, far more playful version of Romana. In production terms, Ward is actually three stories into her role here, which is fortunate. There's an enjoyably confident swagger to her performance; she gives Baker's Doctor a genuinely equal partner for the first time. While the Daleks aren't looking their best (we learn in the feature *Return to Skaro* that the budget for renovating them stretched to a can of spray paint), the Movellans soon arrive to fill the aesthetic void. As costume designer June Hudson explains with a knowing grin: "Beautiful people looking beautiful. That's my bag!"

Hudson is one of this season's most important figures. She makes her presence felt in every story, providing a wardrobe of striking outfits for Lalla Ward and dressing the villains in clothing that veers from elegantly tasteful to Elton John prideful. Tom Baker calls her "an absolute adored artist" and then adds a slightly bizarre endorsement: "I can't identify her with anything that's squalid... or mean... or anything that's kind of, y'know, shabby or smells." Good to know, Tom...

The line between reality and fiction goes a bit wobbly when we learn that Baker asked for (and was granted) the opportunity to blow up the prop Daleks himself at the climax of the story. That's a heart-warming fact for any *Doctor Who* fan.

The *Gogglebox*-inspired *Behind the Sofa* is now an expected feature of these box sets, and the latest instalment doesn't disappoint. June Hudson, visual effects designer Mat Irvine and director Graeme Harper make up one team, Colin Baker and Matthew Waterhouse the second, and Katy Manning and Nicola Bryant the third. They all remain reasonably engaged by *Nightmare of Eden* (the sequin-clad space police send Katy and Nicola into hysterics with their every entrance), but there's no denying that the troubled production of this story drags down its many good ideas.

But *Nightmare of Eden* means that we get *Bob Baker in Conversation*. Here, Matthew Sweet hosts an excellent chat with the writer who had creative input into not one but *two* iconic super-dogs – K9 and Aardman Animations' Gromit. Baker passed away in November, so this feature is a wonderful gift to his fans. Talking to Sweet, he's all the more impressive for his obvious lack of self-regard, despite his long list of accomplishments. Born in Bristol and lacking a university education, Baker had no time for patronising comments from the London-centric BBC. He was a grounded writer who would interview safecrackers and drug dealers for story material. He describes the

Top: Contributors to *Behind the Sofa* include Mat Irvine, June Hudson and Graeme Harper.

Above inset: June Hudson and Tom Baker are interviewed in *Return to Skaro*.

Left: A fan-made Dalek in a scene from *Return to Skaro*, shot on location in Winspit Quarry, Dorset.

money made by writing *Doctor Who* as "hardly enough to live on", but his affection for the show, aided by a long-time love of science fiction and history, is very apparent.

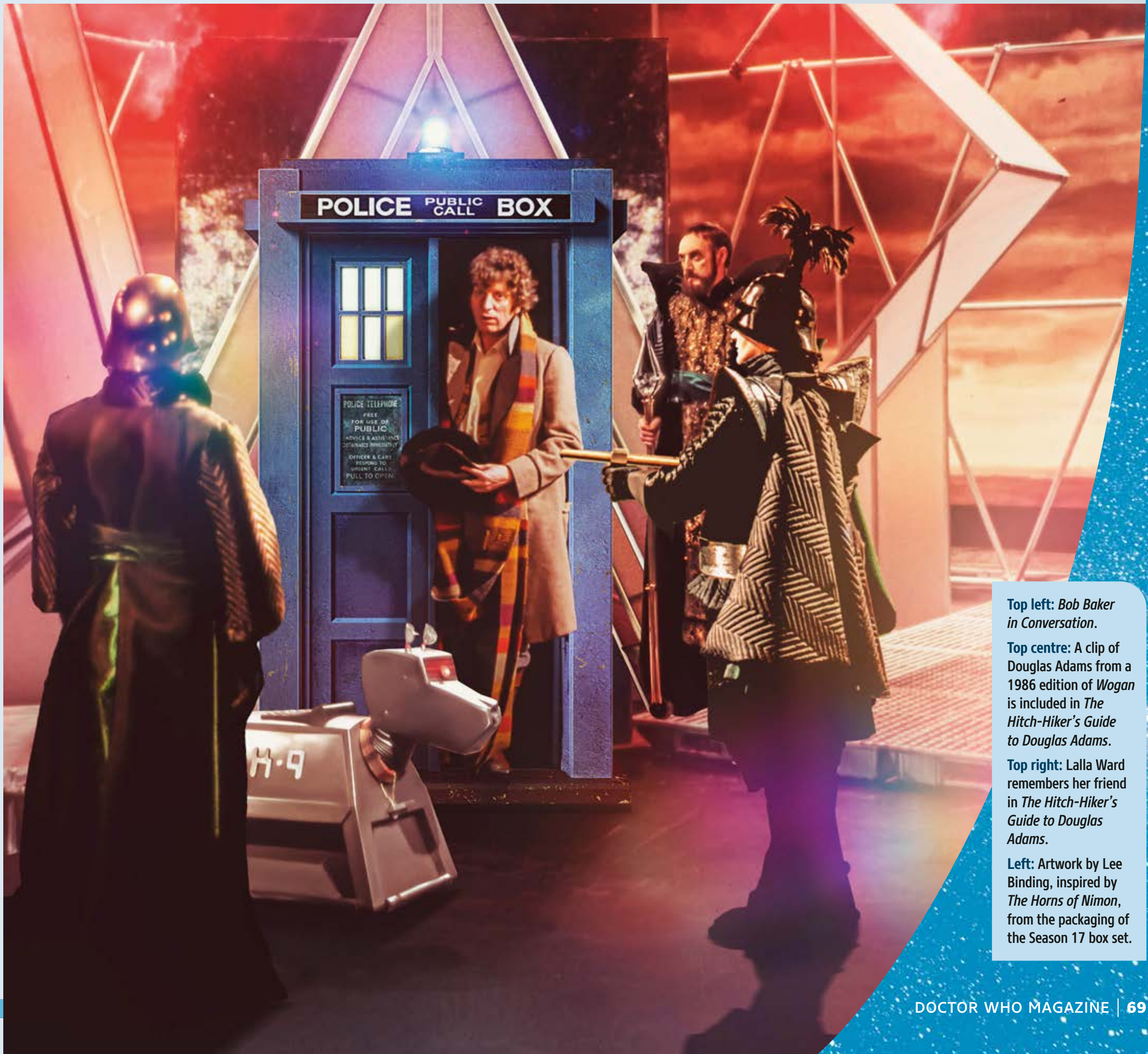
The interview concludes with nothing less than a cultural milestone that will never be forgotten. See it for yourself.

On to *City of Death*, and has *Doctor Who* ever looked so muscular, so confident, before or since? The Doctor and Romana stroll around Paris like they own it, the line between realities wobbling again as Tom Baker and Lalla Ward somehow both inhabit their roles and are inhabited *by* them. It's one of *Doctor Who*'s biggest triumphs in so many ways. Script, cast, design, direction – for once, all the planets align perfectly. It seems less like luck and more like divine intervention that a strike took ITV off the air at the time, resulting in the highest audience figures in the show's history.

The Hitch-Hiker's Guide to Douglas Adams is a fond look back at *City of Death*'s co-writer (and *Doctor Who*'s script editor).

Has *Doctor Who* ever looked so muscular, so confident, before or since?

What it lacks in visual flair it more than makes up for in emotional content. Many of the people closest to Adams are interviewed, including Lalla Ward, Tom Baker, BBC radio producer John Lloyd and scientist Richard Dawkins. They all have insights to offer and, even 20 years after his passing, their sense of loss is still apparent. It begins with a clip of Adams talking about realising the benefits of remaining childlike as an adult. This becomes the theme of the feature as a portrait emerges of a man whose talent propelled him to worldwide success, even as his lack of discipline strained many of his working and personal relationships. There's a touching clip of him in front of a studio audience, reading the 'Dish of the Day' scene from his *Hitchhiker's Guide to the Galaxy* novel. Adams wasn't a natural performer and is obviously nervous, but →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Top left: *Bob Baker in Conversation*.

Top centre: A clip of Douglas Adams from a 1986 edition of *Wogan* is included in *The Hitch-Hiker's Guide to Douglas Adams*.

Top right: Lalla Ward remembers her friend in *The Hitch-Hiker's Guide to Douglas Adams*.

Left: Artwork by Lee Binding, inspired by *The Horns of Nimon*, from the packaging of the Season 17 box set.

Right: In *The Hitch-Hiker's Guide to Douglas Adams*, Christopher H Bidmead recalls his predecessor as *Doctor Who*'s script editor.

Far right: Katy Manning and Nicola Bryant in *Behind the Sofa*.

Below inset: The Doctor, from the animated version of *Shada*.

Bottom: Film trims from Ian Scoones' model shoot for *City of Death*.

→ he grows in confidence as the laughs start to come.

Christopher H Bidmead was Adams' successor as script editor and his respect for the man is clear, despite their approaches to *Doctor Who* being almost violently opposed (the word "silly" comes up an awful lot). Bidmead has an hilarious anecdote regarding Adams' plans for his Islington flat which we won't spoil here, but it perfectly demonstrates both his creative genius and complete lack of practicality.

Katy Manning and Nicola Bryant are a joy to watch as they follow *City of Death*, obviously loving the story, and each other's company, immensely. "They went to *Paris*?!" Katy exclaims, eyes like saucers, no doubt recalling countless mornings spent in frozen quarries. While Katy bounces on her chair like a delighted puppy, Nicola retains a super-cool aura. When Count Scarlioni boasts about how he'll steal the Mona Lisa, she comments, "I can alter the refractive index with a raised eyebrow, you know." We don't doubt it for a second, Nicola.

The Creature from the Pit is yet another cash-starved story, but Christopher Barry's direction covers most of the seams. The jungle set at Pinewood Studios is impressive, and Myra Frances' Lady Adrasta is a memorable villain. It's a properly shocking moment when she slaps Romana – we're not used to acts of real violence in this era of *Doctor Who*.

The wolf weeds are an impressive effect (Colin Baker calls them "vegetarian meatballs") and a fine example of Mat Irvine's ingenuity. Graeme Harper pronounces it a "desperate production", but Katy Manning thinks it's "wonderfully bonkers". This reviewer agrees with both of them.

The Horns of Nimon looks like the cheapest story of all, but it hands Tom Baker the gift of Graham Crowden as Soldeed, an actor determined to have just as much fun as the star. Nicola Bryant tantalises us by only providing the start of an anecdote about guest actor Janet Ellis: "We swapped wetsuits once, but that's a whole other story." Meanwhile, when Matthew Waterhouse refers to the TARDIS' central column as the time rotor, Colin Baker quickly corrects him: "That's the Gallopiter."

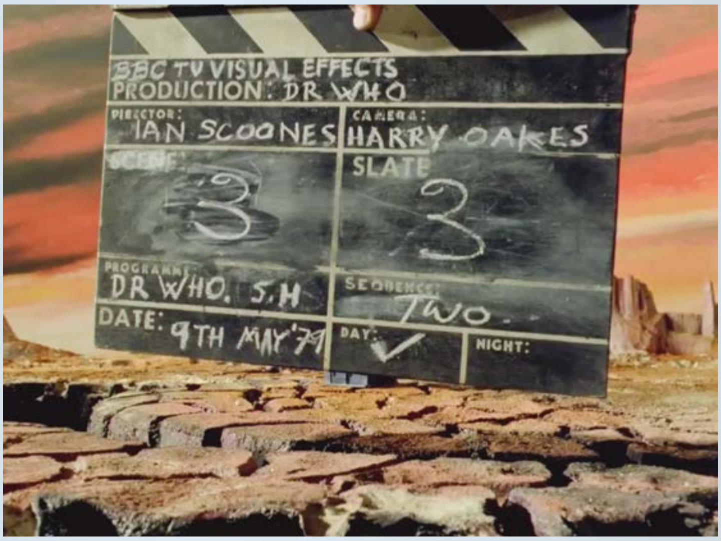
This box set ultimately belongs to Tom Baker.

The finale is the semi-completed, semi-animated, semi-brilliant *Shada*. It's somehow fitting that this is a makeshift production in a season of makeshift stories, all struggling to be completed with so little time and money; it almost seems inevitable that one of them wouldn't make it to the end. While one strike aided *City of Death*, another doomed *Shada*. But the stylish animation designs give it the boost it needs to make it over the finish line.

This box set ultimately belongs to Tom Baker, of course, so it's very satisfying that *Tom Talks*, where the man reflects on pieces of his life and career, is the highlight of the special features. The joie de vivre Tom expresses is beautiful to behold; his laughter punctuates most of the chapters. Tom has always been honest about his need to be entertaining, and once again proves that he can talk about anything – the origins of the universe, gardening or the pros and cons of intoxication – and remain absolutely enthralling. What a gift for any actor. What a gift for *us*.

His funniest anecdote concerns his appearance in *Blackadder II*. Its star, Rowan Atkinson, doesn't come off too well as we learn how he, obviously feeling threatened by Tom's classic performance as the mad Captain Redbeard Rum, tried to get him to play it "as boring as you possibly can".

Now that really *was* asking for the impossible. **DWM**



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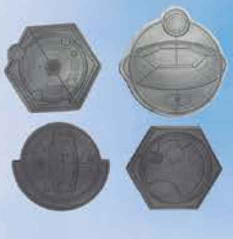

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Audio Frequencies

Review and illustration
by **JAMIE LENMAN**

Reviewed this issue

» *Forty*
Featuring The Fifth Doctor, Adric, Nyssa and Tegan
RRP £19.99 (CD), £16.99 (digital)

» *UNIT: Nemesis – Between Two Worlds*
Featuring Kate Stewart, Osgood, the Curator, Harry Sullivan and Naomi Cross
RRP £24.99 (CD), £19.99 (digital)

» *Torchwood: The Grey Mare*
Featuring Ianto Jones
RRP £10.99 (CD), £8.99 (digital)

Available from bigfinish.com

It's now two-fifths of a century since Peter Davison fully took control of the TARDIS (after a quick cameo on a patch of astroturf at the end of 1981's *Logopolis*), so Big Finish are treating us to the appropriately titled *Forty* – a pair of tales celebrating four decades of the cream crusader.

Set just moments after the close of 1967's *The Tomb of the Cybermen,* Matt Fitton's *Secrets of Telos* reunites us with Professor Parry and Captain Hopper, both lustily reinterpreted by Christopher Timothy and Ronan Summers respectively. We're then joined by Tamzin Outhwaite as a believably tough mechanic for two episodes of taut, claustrophobic stuff aboard the escaping spaceship, focusing mainly on the Cybermen's rat-like minions, the Cybermats. To take these faintly comical objects and turn them into totems of terror is a trick to be applauded, and the chittering nightmare of a mat-infested hold is sure to make the listener's skin crawl. When their metal masters finally show up, the emphasis on body horror has been dialled up to 11, and we're almost glad we were spared the sight of a partially converted zombie knocking at the outside window of the cockpit. With all the buzzing, atonal threats and some spectacular timpani music from Lee Adams, the first half of *Secrets* is a bona-fide Cyber-classic.

Before we have a chance to get used to the cramped environment on Hopper's beleaguered vessel, *Secrets* then plonks us down in the chirping jungle of Telos Minor for the second act. With its ancient conversion complex and band of hapless explorers, *Secrets* unashamedly reworks elements of *Tomb* whilst mixing in a few flavours from Joseph Conrad's *Heart of Darkness.* Barbara 'Tecteun' Flynn fills the role of Conrad's Kurtz with an electrifying presence, and her pet Cyber-bears, Romulus and Remus, are simply crying out for a set of action figures. Shenanigans in the factory are pleasantly diverting and Nicholas Briggs' crazed Mondasian impresses with its trail of devastation, but beyond the general notion that *'Cybermen are bad'*, there's scant imperative to move the thing along. Very much a game of two halves then, with the first being a frantic disaster movie and the second a glorified house of wax, stacked with frightening images but little genuine peril. Nevertheless, *Secrets* is simply bursting with thrills and spills.

PETER DAVISON • JANET FIELDING • SARAH SUTTON • MATTHEW WATERHOUSE
BBC
DOCTOR WHO
FORTY
FEATURING BARBARA FLYNN, BELINDA LANG, TAMZIN OUTHWAITE AND CHRISTOPHER TIMOTHY
WITH NICHOLAS BRIGGS AS THE CYBERMEN AND ICE WARRIORS
BIG FINISH WE LOVE STORIES

Opting for a notably slower pace, Sarah Grochala's *God of War* allows us some family time, as each member of the TARDIS crew is given scenes with different partners. As Nyssa and Tegan, Sarah Sutton and Janet Fielding's relationship is as sisterly as ever, with some lovely moments of comedy. In *War*, as in *Secrets,* Nyssa is smart, caring and constructive, while Tegan gets to be assertive without simply being overbearing (although she still struggles with her adopted brother Adric.) For his part, Matthew Waterhouse brings us startlingly close to the boy we last saw in 1982, getting his share of funny lines and even some small heroics. Ultimately, his strongest sequence is a terrifically well-played two-hander with Davison, shrugging off an awkward round of concerned questions from the Doctor in 'interested Dad' mode.

The subplot (and it *is* a subplot) featuring Nicholas Briggs' Ice Lord and a tribe of isolated Viking women is neat enough, and it's a pity more couldn't be made of Grand Marshall Xasslyr's handy resemblance to the one-handed Norse

deity Týr. His strangled hissing is oddly charismatic, as are Belinda Lang and Matilda Tucker as his devout followers, although it's hard to believe there really are a whole gang of them. If anything, it's the Doctor's even-handed dealings with his foe that are the greatest tribute to his appeal, and the denouement has a lovely 'Brothers Grimm' morality to it.

The underlying theme of the set, however, is once again part of a slow, decades-long battle with Adric's future fate, as covered in great detail during September's *Lost Resort* and sundry other releases. Although it's handled impeccably as always (Davison's final scene is a masterclass in understated grief), there's a feeling that the disastrous events of 1982's *Earthshock* are being framed as the pivotal moment of the Fifth Doctor's entire era. We can only hope that, as *Forty* continues, the team at Big Finish will see fit to highlight other aspects of this wonderful creation, and tackle them with as much brio and invention as they have done here.

After her exciting return to our screens in November, it's good to know the Brigadier's daughter Kate Stewart has been kept busy during her long absence. In Big Finish's new series *UNIT: Nemesis – Between Two Worlds,* Jemma Redgrave heads an eclectic mix of faces from the past , present and even future of *Doctor Who.*

Beginning with Andrew Smith's *The Enemy Beyond,* there's a thrilling *Quatermass* feel about the discovery of an ancient alien artefact buried impossibly deep under the ocean, even if the object in question does owe a little more to 1994's *Stargate.* Skulking at the other end of the galactic hyperloop is Mark Bonnar's Eleven, who must be using some form of arcane technology to cram himself into so many of these releases. Early exchanges with James MacCallum's tragic Professor Merchant play beautifully on the deranged Time Lord's kaleidoscopic personalities, and, as ever, Bonnar's turn-on-a-dime voice work is a marvel to hear.

> **It's the Doctor's even-handed dealings with his foe that are the greatest tribute to his appeal.**

As things progress, however, the character is retrofitted into someone far closer to the Master, grabbing after the powerful doodad and even indulging in a spot of hypnotism. The problem is not that Bonnar isn't up to the task – indeed, he could have made a fabulous Master – it's just that he makes an even better Eleven. On the other hand, turning the piece into a more conventional 1970s-era UNIT yarn means there's plenty for Kate and the ever-dependable Osgood to get your teeth into. Redgrave is cool as a cucumber throughout, with Ingrid Oliver downplaying Osgood's more excitable qualities in line with the grim stakes. The result is something that's half new and half oddly familiar.

The first thing that hits you about John Dorney's *Fire and Ice* is a series of groansome puns, from every direction, lasting more or less the entire duration. This is a shame, because underneath lies a juicy script full of interesting ideas and gorgeous visuals. The concept of setting an Ice Warrior adventure in one of Earth's hottest locales is not only arresting, it also powers the plot in a very real sense, and →

JEMMA REDGRAVE and INGRID OLIVER in
DOCTOR WHO
UNIT
NEMESIS 1
FEATURING TOM BAKER, MARK BONNAR, ELEANOR CROOKE and CHRISTOPHER NAYLOR

Top left: Barbara Flynn in her home studio.

Top inset: Matilda Tucker.

Top right: Matthew Waterhouse (as Adric), Janet Fielding (Tegan), Sarah Sutton (Nyssa) and Peter Davison (the Doctor) on location for *Castrovalva* (1982).

Left: Ingrid Oliver and Jemma Redgrave.

Above inset: Christopher Naylor.

Right: The Martian Ice Queen Iraxxa (Adele Lynch) in *Empress of Mars* (2017).

Below centre: Gareth David-Lloyd in *Torchwood: Children of Earth* (2009).

Below right inset: Rhian Morgan.

→ the mental image of a Martian ship doing close-ground battle with a hapless jeep has a breathtaking, blockbuster quality. Despite sterling previous efforts, Christopher Naylor's Harry Sullivan is barely recognisable as the character here (possibly due to all the dad-jokes he keeps on spouting), but the actor has a much better time as stranded soldier Abayatar.

Elsewhere, Olivia Poulet is utterly odious as grasping journalist Ros Green, whilst in turn giving us an Ice Queen who sounds suspiciously like Margaret Thatcher. Although this is distracting at times, it doesn't prevent her from skilfully invoking a degree of emotional depth that we're not used to seeing from the lords of the red planet, making for some moments of surprising tenderness. Best of all is that, just when the listener might begin to wonder what exactly all this has to do with an underwater-archway on the other side of the world, *Fire and Ice* pulls in threads from the previous escapade in a way that re-frames these two seemingly disconnected stories as key pieces of a much grander design. Now *that's* cool.

The title of Lisa McMullin's *Eleven's Eleven* should tell you all you need to know about the third instalment of this box set – it's basically a heist movie, albeit a very British one. As we saw in 2014's *Time Heist* (and indeed the series of films from which the name has been pinched) it's always fun to assemble a team and go after some MacGuffin, and The Eleven works very well with a sidekick. In this instance it's Maggie Service's Ava Drake, who manages to sound small but tough at the same time, along with a gang of colourful thugs running amok, hunting for extraterrestrial treasure. Filled to the brim with snappy dialogue, *Eleven's Eleven* functions like a chess game on a grand scale, with each faction gaining and losing ground in turn until finally the trap snaps shut. A truly cinematic experience.

> Olivia Poulet gives us an Ice Queen who sounds suspiciously like Margaret Thatcher.

After taking turns between the more adult fare of *Enemy/Eleven* and the fairly light-hearted *Fire and Ice* in the middle, Andrew Smith returns to close off proceedings with *The Curator's Gambit,* a flight of almost pure fantasy that somehow stays true to the real-world foundations of *Nemesis.* At the start, we're treated to a sweetly whimsical encounter between Glen McCready's JMW Turner and Tom Baker's mysterious Curator, musing on a special art commission. The change in pace is a welcome one, and it's still jaw-dropping to hear Mr Baker playing a subtly different, deftly unique variation of his greatest creation.

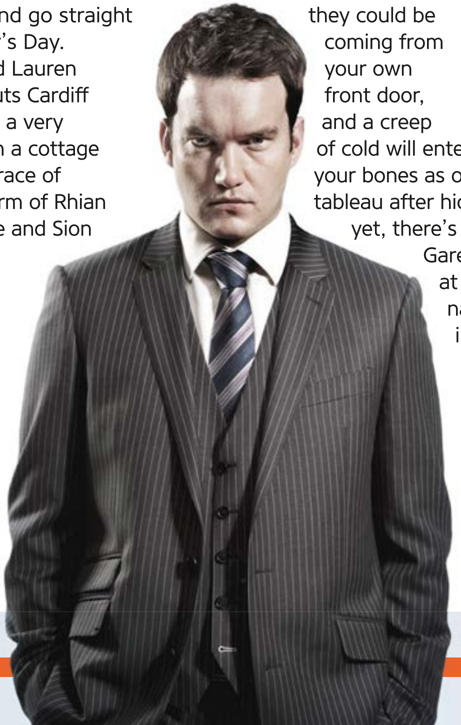
Riffing on some of the tunes that made 2013's *The Day of the Doctor* such a success, there's a nice line of thought in here about the power of art and human imagination, so much so that we can forgive the slightly *Alice in Wonderland* logic at play. By the time of the Curator's ostentatious sword-and-stick fight with his Gallifreyan cousin, it's clear we're here to enjoy ourselves, and why not? Alternating between the gritty and the fanciful, *Nemesis* genuinely does have something for everyone – and from the sounds of it, plenty more is in store. **DWM**

Torchwood: The Grey Mare

FULL CAST AUDIO DRAMA
GARETH DAVID-LLOYD
TORCHWOOD
THE GREY MARE
BY LAUREN MOONEY AND STEWART PRINGLE

The traditional Christmas ghost story does seem like perfect fodder for Big Finish's monthly *Torchwood* range, although this one is so roundly unsettling you might be tempted to skip the season altogether and go straight through to New Year's Day.

Stewart Pringle and Lauren Mooney's scenario puts Cardiff teaboy Ianto Jones in a very Doctor-like position in a cottage under siege, with a brace of companions in the form of Rhian Morgan's clucky Anne and Sion Daniel Young's cocky Daniel. Mining the traditions of real-life folklore has always been one of *Doctor Who*'s strengths, and *The Grey Mare* goes straight for the jugular, serving up a series of vivid and iconic skirmishes with a skeletal horse-wraith.



Ominous, booming knocks sound like they could be coming from your own front door, and a creep of cold will enter your bones as our heroes encounter tableau after hideous tableau. And yet, there's some warmth here – Gareth David-Lloyd excels at mingling a certain naïve fragility with calm inner strength, and his growing rapport with Morgan in particular means that there's light at the end of this spooky tunnel. Be warned, though – jingle bells may never sound the same again. Scary stuff!

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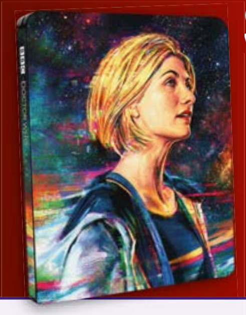
FLUX
BLU-RAY STEELBOOK

The most recent series of *Doctor Who* is being released by BBC Studios on DVD, on Blu-ray, and as a limited-edition Blu-ray steelbook exclusive to Amazon.

From Liverpool to the depths of space, via the Crimean War and a planet named Atropos (which shouldn't even exist), fighting old foes and new creatures from beyond our dimension, the Doctor and company face a race against time to uncover a universe-spanning mystery: what is the Flux?

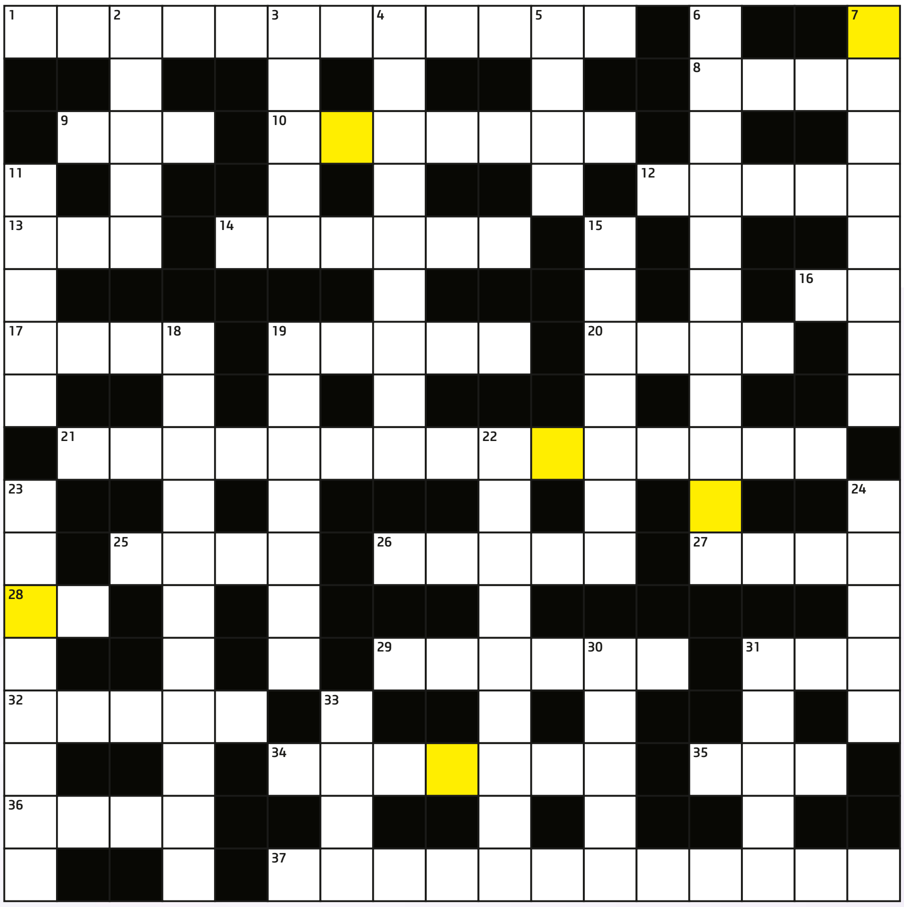
The adventure stars Jodie Whittaker as the Doctor, Mandip Gill as Yaz and John Bishop as Dan. As well as the episodes themselves, the new release contains various special features, including an audio commentary on Chapter Two (*War of the Sontarans*) and behind-the-scenes videos.

Flux is available from 24 January, RRP £14.99 (DVD), £19.99 (Blu-ray) and £37.99 (Blu-ray steelbook). We have FIVE copies of the steelbook to give away to readers who can rearrange the letters in the yellow squares of the crossword to form the name of an ancient evil.



Do you know your Graff Vynda-K from your Inston-Vee Vinder?

DWM CROSSWORD



ACROSS

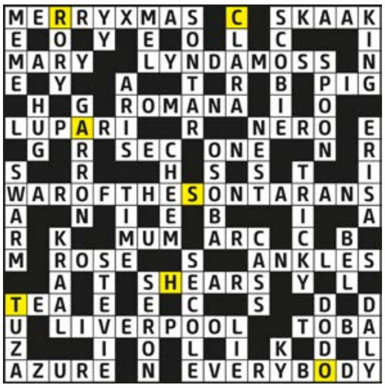
1 Graham's first words to Yaz in *Revolution of the Daleks* (5,3,4)
8 Worshipped in Atlantis (4)
9 (and 4 Down) Writer of *The Witchfinders* (3,9)
10 Medderton: _____ *of the Angels* (7)
12 Creature that Lin compared the Dalek to in *Resolution* (5)
13 __ *Lock* – surviving episode of *Galaxy 4* (3)
14 She was possessed by an Angel (6)
16 Serial code of *The Savages* (1,1)
17 Lavinia or Vanessa, maybe (4)
19 One of the outsiders on Gallifrey killed by the Sontarans (5)
20 Private ___ Jenkins – UNIT soldier killed by the Sontarans (4)
21 A snakey ally of the Sontarans (3,5,7)
25 The L1 robot had a Tracer ___ (4)
26 ____ *Enough and Time* (5)
27 Medderton's vicar (4)
28 Serial code of *The Abominable Snowmen* (1,1)
29 Chinese god of abundance – Weng-_____ (6)
31 Dodo thought the TARDIS had landed in one in *The Ark* (3)
32 *Doctor Who* spin-off (5)
34 Nerva and Ganymede, for example (7)
35 How the Doctor signed a note to Zaroff (2,1)
36 Planet where the Doctor met Vicki (4)
37 The Doctor called him Bristol (5,7)

DOWN

2 Crew member on the Soviet *Firebird* submarine (5)
3 Harry Sullivan: ____ officer (5)
4 See 9 Across
5 One of Ace's friends in Perivale (4)
6 The Sontarans, in relation to the Daleks and Cybermen (11)
7 Dan helped at one on Jenning Street (4,4)
11 Patient heading to Terminus (5)
15 Son of Morgaine (7)
18 Organisation led by 24 Down (3,8)
19 Professor 14 Across met in Medderton (7)
22 Bel and Vinder, perhaps – ____ of the Flux (9)
23 The Doctor was charged with this crime owing to his encounter with the Vervoids (8)
24 Alias of Tecteun (5)
30 The Doctor met her on Metabelis 3 (5)
31 Ancient vampire that the Doctor met in E-Space (5)
33 People with the same ancestors as the Sevateem (4)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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A	Z	U	R	E	■	N	■	E	V	E	R	Y	B	O	D	Y

LAST ISSUE'S PRIZE WORD: SCAROTH

FORTY AUDIO DRAMA

Forty is a new box set of two full-cast audio adventures, celebrating four decades of the Fifth Doctor with stories from across his timeline. It stars Peter Davison as the Doctor, Janet Fielding as Tegan, Sarah Sutton as Nyssa and Matthew Waterhouse as Adric.

The first story, *Secrets of Telos* by Matt Fitton, is a sequel to 1967's *The Tomb of the Cybermen*. The survivors of Professor Parry's ill-fated expedition to the tombs of Telos head home in their spaceship… unaware that the deadly peril they faced from the Cybermen is not yet banished.

In *God of War* by Sarah Grochala, the Doctor, Nyssa, Tegan and Adric arrive in 9th-century Iceland. The TARDIS lands near a Viking settlement on the edge of a volcano – a settlement whose leader has just found a god in the ice. The Doctor and his friends are soon plunged into a battle with the fearsome Ice Warriors.

Forty is available to order now from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). We have **FIVE** CD copies to give away. To have a go at winning one, answer the following question correctly:

PETER DAVISON • JANET FIELDING • SARAH SUTTON • MATTHEW WATERHOUSE
BBC
DOCTOR WHO
FORTY

What does the Fifth Doctor wear on the lapel of his coat?
A A cucumber **B** A bunch of spring onions **C** A stick of celery

PELADON AUDIO DRAMA

Peladon is a new collection of full-cast audio adventures that form sequels to the Third Doctor stories *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974). The cast includes Colin Baker (the Sixth Doctor), Paul McGann (the Eighth Doctor), Alex Kingston (River Song), Bonnie Langford (Mel), Jane Goddard (Alpha Centauri) and David Troughton (Peladon).

COLIN BAKER • ALEX KINGSTON
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DOCTOR WHO
PELADON

With each passing generation, the toll of industrial exploitation and deadly political games is taking its toll on the planet Peladon. Can the Doctor and his allies guide the course of history towards a hopeful future? Or is Peladon's fate in the lap of the gods?

The box set contains four stories, set at different times during the planet's turbulent history: *The Ordeal of Peladon* by Jonathan Barnes and Robert Valentine, *The Poison of Peladon* by Lizzie Hopley, *The Death of Peladon* by Mark Wright and *The Truth of Peladon* by Tim Foley.

Peladon is available to order now from *bigfinish.com* priced £24.99 (CD) and £19.99 (digital). We have CD copies to give away to **FIVE** readers – if they can answer the following question correctly:

What was the name of the royal beast of Peladon?
A Agatha **B** Aggedor **C** Agadoo

WATCHERS AUDIOBOOK

Watchers is a new audiobook, written and narrated by Matthew Waterhouse and featuring Nicholas Briggs as the Daleks.

When the TARDIS is trapped in the Vortex, the Doctor and Adric realise that something immensely powerful is draining time itself from the universe. The wrecks of other ships – the products of countless experiments in time – exist in a fused cluster in the Vortex. None of them can escape and many of their crews are dead.

As the Doctor tries to free the TARDIS, he and Adric encounter threats from other groups, desperate to escape, including a hostile reptile species, mechanically enhanced cyborgs – and Daleks. But someone from the Doctor's own world is watching. Someone who will prove useful when this Doctor reaches the end of his life…

Watchers runs to seven hours and features specially composed music and sound effects. It's available now as a digital download from *bigfinish.com* priced £17.99, and we have **FIVE** copies to give away to lucky readers who can answer the following question correctly:

BBC
DOCTOR WHO
THE AUDIO NOVELS
WATCHERS
WRITTEN AND READ BY MATTHEW WATERHOUSE
FEATURING NICHOLAS BRIGGS AS THE DALEKS

In the 1981 story *Logopolis*, who played the Watcher?
A Adrian Gibbs **B** Adrian Chiles **C** Adrian Mole

TIME AND THE RANI AUDIOBOOK

Bonnie Langford reads Pip and Jane Baker's novelisation of their 1987 story *Time and the Rani*, the first adventure for the Seventh Doctor.

Assailed by violent bolts of energy, the TARDIS is blasted off course and forced to land on the barren planet Lakertya. The turbulence triggers the Doctor's sixth regeneration – but that's the least of his worries.

Why has the Rani, that ruthless renegade Time Lady, brought the Doctor to Lakertya? What are the hideous Tetrap guards? Who are the 11 geniuses whom she has imprisoned in her stronghold, and what is the vital significance of Strange Matter? Aided by the faithful Mel, the Doctor must do all he can to stop the Rani's diabolical scheme before it affects the whole of creation.

Time and the Rani is available now, RRP £20 on CD and £9 as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you'd like the chance to win one, answer the following question correctly:

BBC
DOCTOR WHO
TIME AND THE RANI
PIP AND JANE BAKER
READ BY BONNIE LANGFORD

In the TV version of *Time and the Rani*, who played the Rani?
A Kate Beckinsale **B** Kate O'Mara **C** Kate Winslet

TERMS AND CONDITIONS The competitions open on Thursday 6 January 2022 and close at 23.59 on Wednesday 2 February 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**

Short Trips
Volume 11

RELEASED February 2022
BIG FINISH
RRP £14.99 (digital)

Comprises:
Rearguard
by **Alfie Shaw**
Performed by **Dan Starkey**
and **Jacob Dudman**
Messages from the Dead
by **Rochana Patel**
Performed by
Matthew Waterhouse
The Threshold
by **Felicia Barker**
Performed by **Jon Culshaw**
Death Will Not Part Us
by **Alfie Shaw**
Performed by **Adèle Anderson**
Fear of Flying
by **Paul F Verhoeven**
Performed by **Ayesha Antoine**
Inside Story
by **Ben Tedds**
Performed by **Sophie Aldred**

The *Short Trips* range is back with six new short-form audio adventures, starting with *Rearguard*. Written by producer Alfie Shaw, it's a drama starring Dan Starkey as Sontaran trooper Stron and Jacob Dudman as the Eleventh Doctor.

"It started out as a Dan Starkey monologue," says Alfie, "and then, as we developed it, it became apparent that it needed the Doctor. But he's the background antagonist, really; the focus is on Stron, and what happens to a Sontaran when they have no one to fight. The Doctor's there just investigating, and then it becomes a clash between the Doctor's ideology and the Sontaran military mindset.

"What's nice about the Sontarans is that they're quite one-dimensional," Alfie continues, "by which I mean their obsession with war is overwhelming. And even though their characters aren't profound, what that singular mindset does to them really *is*. It's really quite sad – they'd be deserving of pity if they weren't going around constantly trying to kill everyone! So I wanted to explore the fanaticism of the Sontarans."

The second story is *Messages from the Dead*, a monologue written by Rochana Patel and performed by Matthew Waterhouse as Adric. Following that, Jon Culshaw voices both the Master and the Third Doctor in Felicia Barker's *The Threshold*. "This is the Roger Delgado Master being pushed to an extreme, beyond

Producing *Short Trips*

Left: Adèle Anderson narrates *Death Will Not Part Us*.

Right: Writer and producer Alfie Shaw.

Volume 11 is the long-awaited return of the *Short Trips* range and the debut of its new anthology format. The series began as a way for Big Finish to tell stories in prose and try out new writers, but over time it's expanded to include drama and established a reputation for experimentation.

"*Short Trips* is a strange beast," says Alfie Shaw, who became its producer in 2019. "It's a balancing act between the more 'headline' experimental stuff and perhaps the more traditional stuff. There's room for both, and it's just a matter of juggling them."

What unites the different stories is a focus on character. "Sometimes that's establishing a new character; sometimes it's looking at an existing character and trying to examine how they work," says Alfie. "You can get a lot of plot into half an hour – ’ve done it myself on other stories – but it does tend to give you a breakneck pace, and you can't have that in all six stories. So it's finding a character, finding an interesting idea about them, and really going to town on that."

---

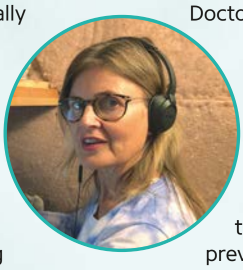
what he's been pushed to before," Felicia explains. "He can't weed himself out of the situation. And the Doctor can't help him directly, so he's trying to get the Master to make the realisations he needs to dig himself out.

"The thing that I found interesting about the Delgado Master is that he's not quite the full-formed Master," she adds. "Every other incarnation of the Master, from Geoffrey Beevers onwards, is defined by the 1976 serial *The Deadly Assassin* – the fact that he's lived beyond his natural lifespan. I thought it would be interesting to see the point where the Delgado Master first comes to that level of desperation – and how that plays against his defining trait, which is usually being very suave and in control."

Alfie returns with *Death Will Not Part Us*, an Eighth Doctor story read by Adèle Anderson and set during the Time War. "I wanted it to be suitably trippy," says Alfie. "There had been a demand for more experimental stories, and I thought the Time War was the perfect setting to do something a bit more out-there in terms of playing with words and how words can portray the passage of time."

> "It started as a Dan Starkey monologue, then it became apparent that it needed the Doctor." ALFIE SHAW

Ayesha Antoine reads *Fear of Flying*, the tale of a woman who meets the Tenth Doctor while travelling to an audition. "I've been to some bad auditions," says writer Paul F Verhoeven. "I was once flown down to Sydney from Melbourne to audition for this really humiliating commercial. I was about to give up acting, and I had this weird run-in with this guy next to me on the flight, and I thought that'd be a really cool premise for *Doctor Who*. So it's this young actor, and this is her last-ditch effort. The Doctor sits next to her and basically endeavours to change her life, in the way that I think the Doctor should. I've always enjoyed the Doctor as someone who wanders into town, messes with people's lives in the best way possible, and then just wanders away again.



"Optimism is always something I really try to bring out in my writing and my characters," Paul adds. "I want people to feel like, at any point in their lives, they could just pull a rabbit out of the hat and live up to their potential."

Written by Ben Tedds and performed by Sophie Aldred, *Inside Story* introduces us to a sci-fi author called Helen Howard, who's about to read something new to an audience of fans. The short story she shares features the Seventh Doctor and Ace.

"It took quite a few drafts to get right," says Ben. "At first it was entirely from Ace's perspective, as I thought it was very much an Ace story. Alfie asked me to rewrite it from Helen's perspective, and from there we thought, 'What if it was a sneak preview of an upcoming book?' That really fit the meta-textual idea of looking at an author and where their ideas are coming from. It's a story within a story within a story, in a way."

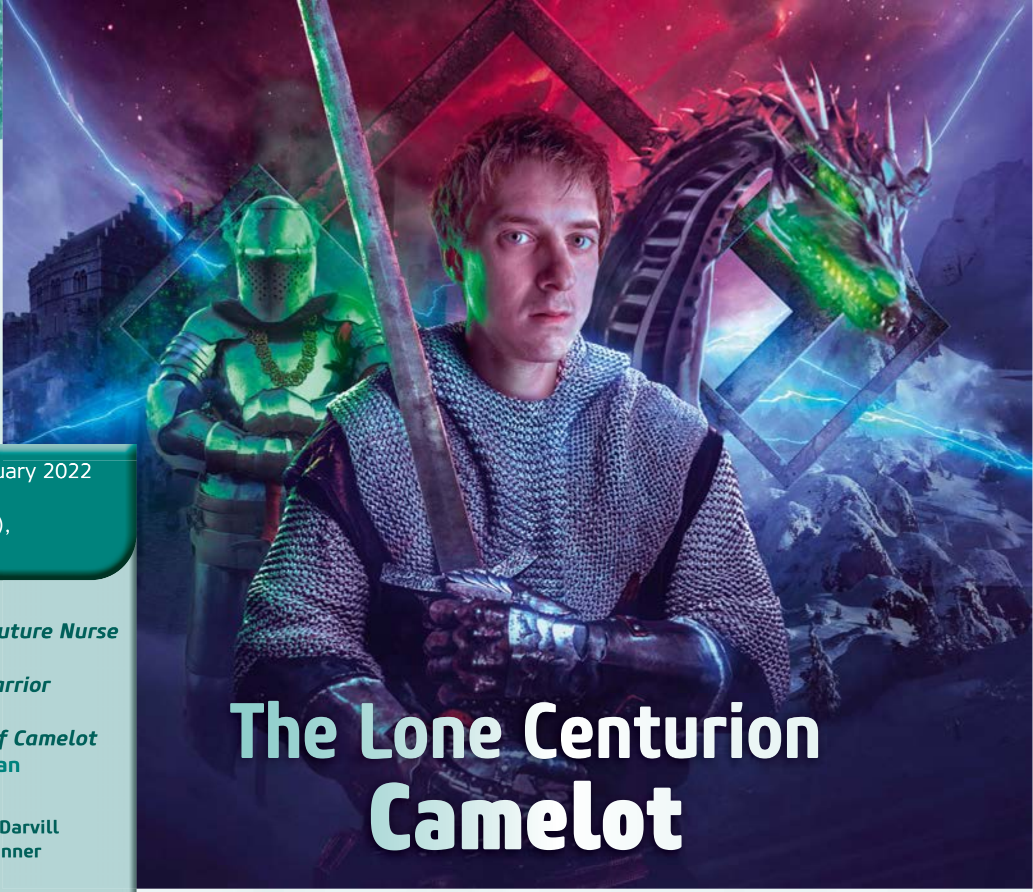
Although it's now told by Helen, Ace and the Doctor remain central. "We do really focus on that Doctor-and-Ace relationship: what it means to each of them, and how they view one another," says Ben. "They have a very complicated connection to each other, because the Doctor knows so much about Ace, while Ace at this point is just coming to realise that this man is taking her away into the stars for a particular reason. I wanted to knuckle down into that and see if we could get anything new out of it."

Opposite page: Mark Plastow's cover art for *Short Trips: Volume 11*.

Above inset: Sophie Aldred narrates *Inside Story*.

Left: Narrators Jacob Dudman and Dan Starkey.

Coming Soon...



The Lone Centurion

Camelot

Arthur Darvill returns as Rory Williams for another volume of *The Lone Centurion*, set during the millennia his character spent guarding the Pandorica. The first volume (released in 2021) took place in ancient Rome; now the action moves to Camelot.

“*The Lone Centurion* came about from a conversation with Arthur about exploring the alternative timeline from [the 2010 TV episodes] *The Pandorica Opens* and *The Big Bang*,” producer Scott Handcock reminds us. “Our idea was we’d set it up in Rome, because that’s what everyone would expect. And then – because the alternative timeline means we can play with history and pseudo-history – it just made sense to take Rory to Camelot.”

Doctor Who previously flirted with Arthurian legend in 1989’s *Battlefield*, which suggested Merlin was a future Doctor, but *Camelot* does its own thing. “Because of where the series is set – this alternative Earth where there’s only the sun, and the rest of the universe is dead – we’re unbound from the shackles of continuity,” says Alfie Shaw, one of the series’ writers. “So it’s nothing to do with *Battlefield* or the Doctor – it’s its own unique take on Camelot. I know continuity is important to a lot of people, but this is an opportunity to park that at the door for a minute and have fun with an alternative history.”

“Rory is calling upon his nursing training and working for the court physician, Malthus,” Scott explains. “In that position, he catches the attention of King Arthur and Queen Guinevere, and he strikes up a friendship with the brilliant Sir Lancelot. So you’ve got quite a lot of familiar characters from Arthurian legend. But because the universe is dying, we can take preconceptions about the basic myth of Camelot and completely turn them on their head.”

Alfie opens the series with *The Once and Future Nurse*. “It’s establishing the dynamics between the new regulars and illustrating Rory’s place in the world, while telling a self-contained story,” says Scott. “Sir Lancelot is poisoned and taken ill, and Rory has to discover who might be behind it.”

The second episode, Tim Foley’s *The Glowing Warrior* – which Scott describes as “the most out-and-out comedic script we’ve had in this range” – is a slightly late (or very early) Christmas special, complete with festive theme tune. “It’s based on the story of the Green Knight, which is set at Christmas,” Tim explains. “It’s a big old romp where Rory and Lancelot undergo a series of trials, as knights ought to do. But of course Rory doesn’t really want to be a knight, so hilarity ensues.”

“The final episode, *The Last King of Camelot* by Kate Thorman, sees Rory and Lancelot return to Camelot,” says Scott. “Things are not well, and war has broken out, so they help rally Arthur’s forces and protect Camelot from its enemies.”

The combination of an alternative timeline and a setting that’s more folklore than fact means that *Camelot* operates by a unique set of rules. “It basically frees us up from having to worry about explaining everything,” says Alfie. “Merlin does magic, and I don’t have to go ‘This magic is from a space crystal he found three years ago’ or whatever.”

“On screen in *Doctor Who*, you’d find a very sci-fi explanation for how characters like Merlin are able to manipulate space and time and utilise these powers,” Scott agrees. “But we can say, ‘We’re in a world where wizards are real, and mythological beasts are out there.’ Time and space have been contracting in on themselves, and anything is fair game, so it’s very different tonally from a lot of *Doctor Who* adventures.”

RELEASED February 2022
BIG FINISH
RRP £19.99 (CD), £16.99 (digital)

Comprises:
The Once and Future Nurse by **Alfie Shaw**
The Glowing Warrior by **Tim Foley**
The Last King of Camelot by **Kate Thorman**

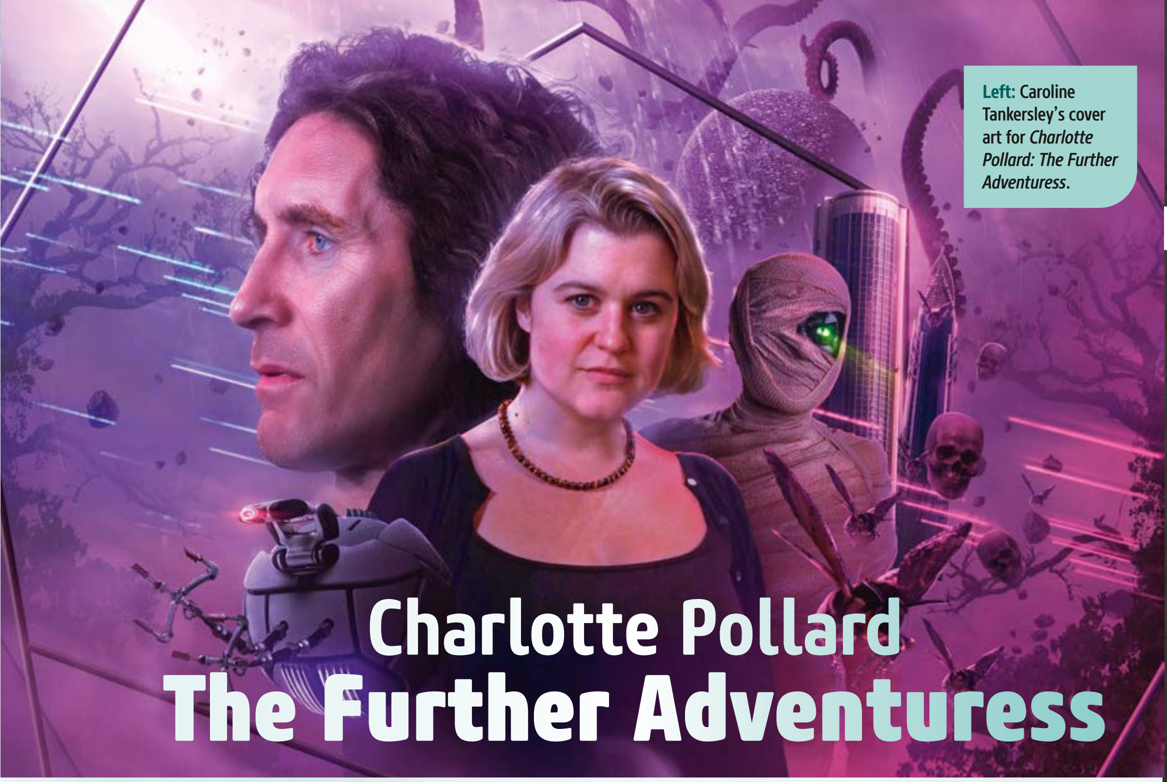
STARRING
Rory Williams **Arthur Darvill**
Sir Lancelot **Hugh Skinner**
Queen Guinevere **Luyanda Unati Lewis-Nyawo**
King Arthur **Sam Stafford**
Merlin **Richard Clifford**
Malthus **Barnaby Edwards**
Lynn **Rosie Baker**
Beau **Harley Viveash**
Gareth **Henry Nott**
Villager **Maanuv Thlara**
Mordred **Tom Alexander**

> “It's a big old romp where Rory and Lancelot undergo a series of trials, as knights ought to do.” TIM FOLEY

Top: Caroline Tankersley’s cover art for *The Lone Centurion: Camelot*.

Above inset: Hugh Skinner plays Sir Lancelot.

Left: Arthur Darvill as Rory, the Lone Centurion, in *The Big Bang* (2010).



Left: Caroline Tankersley's cover art for *Charlotte Pollard: The Further Adventuress.*

Charlotte Pollard
The Further Adventuress

When the Eighth Doctor made his Big Finish debut in 2001, it wasn't long before the self-described 'Edwardian adventuress' Charlotte Pollard was at his side. Played by India Fisher, Charley remained the Eighth Doctor's companion until 2007, before briefly joining the Sixth Doctor (2008-09) and continuing into a solo spin-off series from 2014 onwards.

In January, there's a chance to revisit her time with the Eighth Doctor in *Charlotte Pollard: The Further Adventuress* – four brand-new adventures, released 21 years after her debut in *Storm Warning*.

"That's a long time – that's a sentient human being, born and gone off to university!" says India Fisher. "Actually, the more I come back to Charley, the greater my love for her is. And I feel that the writers have a similar love for her, which I find really heart-warming. They write so beautifully for her, and every time she's brought back it seems like more and more of a loving homage to her. These scripts are a case in point."

She highlights the opening episode, from *Storm Warning* writer Alan Barnes, in particular. "Alan always writes beautifully for Charley, because Charley was his baby," says India. "So I love *The Mummy Speaks!* – I just think it's genius."

The Further Adventuress features some call-backs to Charley's early adventures, the biggest of which is *Heart of Orion*. It's a follow-up to the 2001 audio *Sword of Orion*, with Nicholas Briggs returning as scriptwriter and Michelle Livingstone reprising her role as Deeva Jansen. "People that were aware of *Sword of Orion* will have the throwbacks, but it's a perfect thing in its own right," says India. "It questions all those wonderful things about humans and androids, and I find all of that fascinating, especially seeing as we seem to be hurtling slightly blindly towards AI. I think Nick's done a beautiful job with that."

One episode requires Charley to reprise the voice she adopted when sneaking aboard the R101 airship as 'Simon Murchford' in *Storm Warning*. But 21 years later, India had forgotten that the original script called for 'bad Artful Dodger' turning into 'rural bumpkin', instead remembering a consistent, competent Mummerset. That made for an awkward moment when the director of *The Further Adventuress* played a clip. "It was in the middle of recording, and I went, 'Ken, can you just remind me...?'" India says, laughing. "So he searched for it, and the first sentence was Dick Van Dyke – the most appalling cockney! Everyone went, 'Oh wow, really?' I was like, 'No, that must have been a directorial choice or something! My cockney isn't that bad!' It was genuinely like 'Strike a light, guv'nor', and then it goes into Mummerset. Ken went, 'Maybe you just took a bit of warming up to get into the accent?' I was like, 'No, I promise you, I'm not that appalling!'"

Murchford voice aside, returning to the role was effortless for India. "I just slip into the comfy shoes of Charley, and I don't even need to think about who she is," she says. "She is part of me now."

And for new listeners – including those "born and gone off to university" since Charley's debut – this is the perfect introduction to the character. "It's vintage Eighth Doctor and Charley," says India. "It has that energy and that pace, and the scripts are really funny. This is as good a place as any to jump into their relationship." **DWM**

RELEASED January 2022
BIG FINISH
RRP £24.99 (CD),
£19.99 (digital)

Comprises:
The Mummy Speaks! by **Alan Barnes**
Eclipse by **Lisa McMullin**
The Slaying of the Writhing Mass by **Eddie Robson**
Heart of Orion by **Nicholas Briggs**

STARRING
The Doctor **Paul McGann**
Charlotte Pollard **India Fisher**
Khaset **Cyril Nri**
Cagliostro/Onaldus **John Banks**
Le Roi/Baron/Kelyan **Mark Elstob**
Keelda **Theo Solomon**
Tarper/Alicantis **Rhoda Ofori-Attah**
Pattos **Chris Jarman**
Laorie/Assassin **Yasmin Mwanza**
Constella **Shiloh Coke**
Deeva Jansen **Michelle Livingstone**
Dakota Bly **Rakie Ayola**
Kedge Ampston **Andrew James Spooner**
Selka/Klinkator/Dilly **Lara Lemon**

Upcoming Releases

AUDIOS

FEBRUARY RELEASES

DOCTOR WHO
THE NINTH DOCTOR ADVENTURES

▶ *The Ninth Doctor Adventures: Old Friends*
by Alan Barnes, Nicholas Briggs, Lisa McMullin, Eddie Robson
Big Finish £24.99 (CD), £19.99 (digital)

▶ *The Lone Centurion: Volume Two*
[Rory Williams]
by Matt Fitton, Sarah Grochala
Big Finish £19.99 (CD), £16.99 (digital)

▶ *Short Trips: Volume 11*
by Felicia Barker, Rochana Patel, Alfie Shaw, Ben Tedds, Paul F Verhoeven
Big Finish £14.99 (digital)

DOCTOR WHO
THE ANNIHILATORS

▶ *The Third Doctor Adventures: The Annihilators*
[Third Doctor]
by Nicholas Briggs
Big Finish £19.99 (CD), £16.99 (digital)

Thursday 3 February

▶ *Revenge of the Cybermen*
[Fourth Doctor]
read by Nicholas Briggs
BBC Audio £20 (CD), £9 (digital)

▶ *The Space Travel Collection*
[contains audiobooks of *The Edge of Destruction*, *The Space Pirates*, *The Ark in Space*, *The Invasion of Time* and *Four to Doomsday*]
BBC Audio £16 (digital)

BLU-RAY/DVD

Monday 24 January

BBC
DOCTOR WHO
FLUX

▶ *Doctor Who: Flux*
BBC Studios
£19.99 (Blu-ray), £17.99 (DVD)

MAGAZINES

Thursday 3 February

▶ **DWM 574**
Panini £6.99

The DWM Christmas Quiz

We wanted to keep you busy over the festive season, so set the bar high for last issue's quiz. Here's **EDDIE ROBSON** with all the answers for anyone who's still baffled...

1) Three – Harriet Jones, Harold Saxon/the Master, Jo Patterson. 'Jeremy' in *The Green Death* is seen from behind but we don't hear him speak (and he's arguably not fictional, if he's supposed to be Liberal leader Jeremy Thorpe).

2) Three – we're including the Master even though he was resurrected later, and as well as Patterson there's the unnamed PM who's killed in *Aliens of London*.

3) Winston Churchill.

4) David Lloyd George, mentioned in *Aliens of London*.

5) Bonar Law, mentioned in *Horror of Fang Rock*.

6) Tony Blair, mentioned by Mickey in *Rise of the Cybermen*.

7) *The Feast of Steven*. The Merseyside setting was a remnant of the plan to make this episode a crossover with *Z Cars* – although that programme was set in the fictional Newtown, based on Kirkby.

8) Bowie Base One in *The Waters of Mars*.

9) *Twin Peaks* – Kyle MacLachlan played the agent investigating a possible time experiment in a garage near one used by a character played by Jon Pertwee.

10-13) Maureen O'Brien, Elisabeth Sladen, Tom Baker, Paul McGann. O'Brien, playing Vicki, mentioned Liverpool in *The Chase*.

14) Blackpool – Clara Oswald and Lucie Miller.

15) *The Time Meddler*.

16) *The Bells of Saint John*.

17) *Hide* – Doctor: "Ignorance is, what's the opposite of bliss?" Clara: "Carlisle."

18) *Bad Wolf* – Rose's incorrect guess as to what the Grand Central Ravine is named after.

19) *Invasion of the Dinosaurs* – the British government are said to have relocated there. (There's another reference in *The Unicorn and the Wasp*.)

20) *The Talons of Weng-Chiang* – Jago refers to Lettie as "The Sheffield song thrush."

21) *The Crimson Horror* – "Bradford, that Babylon of the moderns with its crystal light and its glitter, all aswarm with the wretched ruins of humanity," according to Miss Gillyflower.

22) *Inferno* – tremors in the parallel universe are felt "as far north as Leeds."

23) *Blink* – Kathy ends up in Hull.

24) *The End of Time* – "Give him onions," says Tommo. "He's down from Huddersfield."

25) *Delta and the Bannermen* – "Now, are you telling me that you are not the Happy Hearts Holiday Club from Bolton," says Burton, "but instead are spacemen in fear of an attack from some other spacemen?"

26) *Can You Hear Me?* – Sonya says Mum and Dad have gone to "Whitby for the night".

27) Platform One in *The End of the World*.

28) Bramall Lane, home of Sheffield United.

29) *Praxeus* – mentioned on a news report as having just been beaten by Liverpool.

30) We'll accept *The Happiness Patrol* or *Silver Nemesis* – Ace is evidently a supporter.

31) *Planet of the Ood* – Donna went "every Saturday".

32) *The Tsuranga Conundrum* – "Siobhan Chamberlain with the goal kick for England! Boom!"

33-34) *The Evil of the Daleks* and *Remembrance of the Daleks*.

35-37) *Paperback Writer*, *Do You Want to Know a Secret?* and *A Taste of Honey*.

38) *Spyfall* – Alexa failed to play it for Hakim.

39-40) *Ghost Light* and *42*.

41) Jo Grant in *The Three Doctors*.

42) *Revelation of the Daleks* – Ringo was on the shortlist to play the DJ.

43-44) *The Evil of the Daleks* and *Human Nature*.

45) *The Sea Devils*.

46) *The War Games*.

47) James Bree, in *The War Games* and *The Trial of a Time Lord*.

48) *Life, the Universe and Everything* by Douglas Adams.

49) The Yeti.

50) PJ Hammond.

51) *Father's Day*.

52) May 1965 – *The Dimensions of Time* and *The Death of Time*.

53) Patrick Troughton.

54) Christopher Eccleston.

55) Two – *Boom Town* and *A Town Called Mercy*.

56) One – *City of Death*.

57) *The Time of the Doctor*.

58) *The Pandorica Opens*.

59) *The Five Doctors*.

60) *Hell Bent*.

61) *A Good Man Goes to War*.

62) Bill Bailey.

63) Ken Dodd.

64) Bethany Black.

65) Peter Kay.

66) Alexei Sayle.

67) Lee Evans.

68) Ingrid Oliver.

69) Lee Mack.

70) Frank Skinner.

71) Norman Pace.

72) *Delta and the Bannermen* Part One, a whopping 29 minutes and 52 seconds long.

73) Maaga from *Galaxy 4* turned up on a fly poster in Episode 1 of *The Evil of the Daleks*.

74) 275.

75) Rose.

76) Sophie Aldred – *The Witchfinders*.

77) Jacob Anderson, #570.

78) Steven Moffat, #563.

79) Kate Easteal, #565.

80) Joe Ahearne, #564.

81) John Bishop, #569.

82) Chris Achilleos, #562

83) Christopher Eccleston, #564.

84) Jodie Whittaker, #566.

85) *The Hand of Fear*.

86) *The Three Doctors*.

87) *The Mutants* – "It seemed to him, as he idled across the channels, that the box was full of freaks: there were mutants – 'Mutts' – on *Dr Who*, bizarre creatures who appeared to have been crossbred with different types of industrial machinery."

88) *The Sontaran Experiment*.

89) *The Claws of Axos*.

90) Stephen Thorne – Omega and Eldrad.

91) Yes, it's on the bench outside the pub – and you can see Sarah carrying it later in the episode.

92) Yes, on the table.

93) Yes, also on the table.

94) No! Two types of champagne glass were on the list – tulip and bowl – and the one Sarah uses certainly isn't a tulip. (Champagne was also on the list, but what Sarah's drinking looks like white wine.)

95) No.

96) No. Maybe it's in the car, but it can't be seen.

97) Yes – Sarah's holding it when she sits on the wall, and it's also on the table.

98) No.

99) No – she has a suitcase in the episode itself, but it's not in the titles.

100) Yes – she's sitting on it on the wall. **DWM**

Next Issue...

BBC DOCTOR WHO MAGAZINE

EXCLUSIVE

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Directing in the 1960s and 70s

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